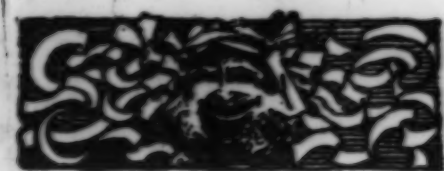


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★ THE NEW YORK



# DRAMATIC MIRROR

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Dickson and Mustard will revive The Wagon next season, the tour opening Aug. 6. They will also put out their Humpty-Dumpty comedy.



At the Broadway John Drew appeared in "The Taming of the Shrew" May 14-17. Henrietta Costello opened an indefinite engagement at the Tabor and played to good business in "Our Girls." Miss Cronin is a great favorite in Denver, and was shown by the reception given her here. William Courtleigh, her leading



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## BROOKLYN AMUSEMENTS.

SATURDAY, May 26.

An unusually excellent performance of the frequently sung Rigoletto stimulated business at the Manhattan, where Manager Henry W. Savage alternated that work with an almost equally well received presentation of Martha. For the fourth week of his term at this place, Mr. Savage will divide the time between Lucia di Lammermoor and Mignon.

In view of the cool weather and dearth of attractions in general, Manager Lewis Parker reopens the Grand Opera House on Wednesday for a trial of Sapho, with the same cast recently seen at the Gaiety. Mr. Parker will keep his doors open until June 2, and hopes to add still another week if possible.

The final week of the season at Hyde and Bohmann's offered one of the very best bills of the year. Though the Bohmann Show was no stranger, having been seen on this stage previously, as well as at the Grand and Gaiety, the familiar performers were on their mettle, and in conjunction with the newer additions, made a whole that was very satisfying. The Four Cohans presented their latest skill, The Governor's Son, which ran forty-eight minutes, proving to be their most ambitious effort, and one that is likely to hold long continued favor. The plot, while complex and involved, develops unusual amusement. The personal resemblance between George M. Cohan and John Drew becomes more and more marked, and if the former should ever assume a role embodying respect, the resemblance would become even stronger. The Johnstone Brothers made good their claim of being the greatest of all cyclists. Some of their feats are so novel and startling as to almost shake faith in the credibility of one's eyesight. The Holloway Trio, a youth, young miss, and lad in his early teens, demonstrated their mastery over the slack wire in a manner that quickly put in the background all the preceding efforts of rival claimants in this line. The Roscoe Midgents gave their familiar weight lifting, posing, and boxing bout. Later, little Charlie, in his sourette turn, demonstrated his musical ability by singing very commendably, "Like a Bird with a Broken Wing." Aside from the nasal quality of voice, his phrasing, truthfulness to key, and expression are admirable. Fred Niblo was received with wild acclaim, and Adams were in unusually good form, and Ethel Levy in a fetching toilet sprang some new cown lyrics that caught on, while the olio was led off by Dan Swift and Fred Huber, who, assisted by their clever canine "Hootch," made a quarter of an hour slip quickly away. The season at this place began on Labor Day, when four hundred and fifty-six performances have taken place during the thirty-eight weeks elapsed, to which number will be added the afternoon and evening programmes of May 28, the date fixed for the closing of the Bohmann's annual testimonial, taken part in by the customary "one hundred volunteers."

The Lyceum shuts down to-night after a record of thirty-eight weeks, which began on Saturday, Sept. 2. At the Star an extra good showing was made by the Indian Maidens, some of the features in the olio being deserving of hearty applause. Manager William L. Russell next gives room to Flynn's Big Sensation. The Lyceum had a house selection of talents, which the management reserves for a second week until the close of its season on June 2.

Bergen Beach begins its Summer campaign on May 26. The late Colonel Sinn was an ardent advocate for the establishment of a Home under the auspices of the Actors' Fund. He had frequently expressed his determination of being among the first to subscribe from \$500 to \$1,000 toward the scheme whenever the project might take definite shape. The donation of \$500 by his daughter, Mrs. Hoyt-Recht, during the week was therefore made in accordance with his well-known intentions. Quo Vadis had its current week at the Academy of Music broken in upon by two previously booked dates. The advertisements announced it as its final week, but when the Sapho printing was displayed at the Grand, notice was quickly issued that Mr. Benedict would fill in a third week at the Montague Street house. Decoration Day will find six theatres open, numbering the Academy of Music, Montauk, Grand Opera, Bijou, Star, and Unique.

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## COMPANIES CLOSING.

The Girl from Chilly (Western), in San Francisco, on June 16.  
Porter J. White, at Petrolia, Ont., May 19.  
Way Down East, at Hudson, N. Y., May 22.  
Chamney Olcott, in New York City, June 2.  
Humpty Dumpty, at Anderson, Ind., May 19.  
Jefferson Comedy company, at Westley, R. I., May 19.  
Daniel Sully, at Freehold, Pa., May 21.  
Denman Thompson, at Poughkeepsie, N. Y., May 19.  
Carpenter's Quo Vadis, at Appleton, Wis., May 22.  
Mahara's Minstrels, at Plymouth, Wis., May 22.  
West's Minstrels, at Sault Ste. Marie, Mich., May 25.  
Ralph Bingham, on June 7.  
Al W. Martin's Uncle Tom's Cabin, Minneapolis, Minn., June 2.  
Carl A. Haswin, at Jersey City, N. J., May 26.  
Murray and Mack, on June 2, at South Chicago, Ill. (Charles Murray will go to his home, Muncie, Ind., and Ollie Mack to New York. They will reopen on Sept. 17, in George H. Emerick's new farce, Shooting the Chutes.)  
Foggy's Ferry, in Cleveland, O., on May 26, after a four weeks' tour, supplementary to the focus of A Romance of Coon Hollow. Both Foggy's Ferry and Coon Hollow will be put upon the road next season.  
Holt's Comedy company, at Torre Haute, Ind., May 26. Next season will open early in August, at Lincoln, Neb.  
E. J. Carpenter's Quo Vadis, at Appleton, Mich., on May 22. Next season Mr. Carpenter will put out two Quo Vadis companies.  
A. Q. Scammon's Side Tracked (Eastern), at Yarmouth, N. S., on May 25.  
Viola Allen, at Chicago, June 9.  
Willie Collier, at Johnstown, Pa., June 2.  
Daley Stock co., at Vallejo, Cal., June 2.  
Vogel and Deming's Minstrels, at Mt. Clemens, Mich., June 2.

## THE NEILL COMPANY IN HONOLULU.

The remarkably successful engagement of the Neill company at the California Theatre, San Francisco, will close on June 2, after which the organization will play a week at the Haddamouth Theatre, Oakland. On June 13 Mr. Neill and his company will sail for Honolulu, where they will play a season of four weeks at the Hawaiian Opera House, under the auspices of W. G. Irwin & Company and Hon. Frank L. Hoopes. During their visit to Honolulu the company will play but four performances a week. Sixteen plays will be given. Two performances are scheduled at Hilo, Hawaii.

During the engagement in Honolulu the entire Neill forces will be quartered at Waikiki, Hawaii's Long Branch. On July 4, at Honolulu, a performance of An American Citizen will be given at the request of President Dole, Minister of Interior Young, and the members of the Hawaiian cabinet. The two performances at Hilo will be given under a guarantee of \$3,000.

The organization during its sixteen weeks in California has played to gross receipts exceeding \$95,000. All the old members of the Neill company are re-engaged, most of them for a long period. The company, under direction of Charles Astor Parker, now includes James Neill, Edythe Chapman, Benjamin Howard, Grace Adams, John W. Burton, Julia Dean, Frank McVieira, Lillian Andrews, George Bloomquist, Rose Swain, Victor Mohl, Emmett Shackelford, Gertrude Adams, Joseph Hodgson, Edythe Brent, and David Martin; Edwin H. Neill, treasurer; Robert Morris, stage-manager. There has been made recently for the company a \$1,500 silk plush drop curtain, used at each stand. On it appears the name "Neill," in gold, and the Neill crest.

Manager Charles Astor Parker called for Honolulu on May 17. Upon his arrival there Mr. Parker expected to receive word from Manager J. C. Williamson, of Sydney, which might take him to Australia to consider a proposition for the Neill company to make an Australian tour late next season. When Mr. Neill returns to America next season he will play as far East as Baltimore, returning to California late in the winter. The company has exclusive rights to many new plays, and their equipment embraces three carloads of special scenery and effects.

## CANADA.

WINNIPEG. THEATRE C. P. Walker, manager; Queen Esther (drama) Mar 10, 11, under direction of Carlos McAllister, of Chicago. West's Minstrels 19, delighted house; good entertainment. A Spring Chicken 21; average performance. On the Suwanee River 23, 24, Kellar 28, Ward and Vokes 29, 30, Antoinette Truchill 3, Cavalierin Rusticiana (drama) 5, 7, GRAND. Duncan Clark's Minstrels 8, 9, 8, R. O. Grand ticket; audience disappointed. ITEMS: Thomas Morris, treasurer of the Grand Theatre, was married May 16 to Miss Prudencrest. Alex Scott, former leader of Winnipeg Theatre orchestra, will be married 7, and will leave with his wife for Frankfort-on-the-Main for a year's study. Duncan Clark's Female Minstrels were mobbed by a crowd of 500 people after the close of the performance 8. The police warned the management not to give their regular programme under penalty of heavy penalty. The programme was cut and the result was disappointing to audience, who wanted their money back. They closed the private car, breaking every window and damaging it inside and out. The police made several

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## TELEGRAPHIC NEWS

## CHICAGO.

## What Interests the Westerners—Weber and Fields' Success—Notes.

(Special to The Mirror.)

CHICAGO, May 28.

It is seldom that a record is broken in the theatrical business at this time of the year in Chicago; but last week Weber and Fields "turned the trick," at the Grand Opera House, and played to more than \$21,000, with The Whirl-Gig and Barbara Fidgety, closing last night to the capacity, after nine performances averaging over \$2,300 each.

The Grand Opera House closed its season last night.

Cornelia Skinner, daughter of Mr. and Mrs. Otis Skinner, will entertain to-morrow, in honor of her birthday, at 357 Rush Street. It is her first one, and there will be but a single candle on her cake, but the joint good wishes of the friends of her papa and mamma will insure her a final capacity of at least 100 candle power.

Well, it is the usual "Litt Luck." Hearts are Trumps opened to the capacity of McVicker's last Tuesday, and since then standing room has been at a premium. It is splendidly mounted, well cast, and bids fair to enjoy good business all Summer at Litt prices.

The season is closing on all sides, and the regular season of the Forty Club closed in a blaze of glory at the Wellington Hotel last Tuesday, with a supper attended by nearly sixty gentlemen. There was singing by George J. Hamilton, Dr. Norval H. Pierce, John E. McWade, and Julius Witmark, and speeches or recitations by Lynn D. Powers, Otis Skinner, Richard Golden, Benjamin H. Johnson, Charles J. Ross, Edward Freiburger, E. M. Holland, and Oscar Eagle. All the professional people of note in town were present. Among them Robert Drouet, Alexander Dingwall, Edwin Holt, Edgar L. Davenport, S. Miller Kent, Joseph J. Buckley, Julian Mitchell, Harry G. Sommers, Will J. Davis, Walton Bradford, Guy Nichols, Charles Davis, and Fred Hamlin. The club complimented me by electing me president for the fifteenth consecutive year, with Edward Freiburger vice-president.

The Methodist brethren having closed their engagement here, the original Chicago branch of the Castle Square Opera company will return to the Studebaker this week, opening on the afternoon of Decoration Day with a revival of The Mikado. Frank Moulton and the other favorites will be in the cast. The Black Hussar will follow.

Passing along Jackson Boulevard the other day I saw a crowd in front of the new Illinois Theatre, and thought there was a labor riot in progress. But closer investigation proved that the corner stone of the house was being laid.

Last Thursday night the Country Club, in the prohibition suburb of Evanston, gave an entertainment and expected Peter Bailey, Bessie Clayton, and a detachment of the merry, merry to appear there "after the show." A special car was ready for the entertainers, but only four chorus girls appeared.

The last performances in Chicago of The Christian are being given at Powers' by Viola Allen and her company before crowded houses. The star, Robert Drouet, Edgar L. Davenport, Leslie Allen, Oscar Eagle, and Guy Nichols have all "improved with age." The theatre will close for the Summer when The Christian leaves.

Barney Ferguson revived Muldoon's Picnic, at the Alhambra, yesterday, and The Hottest Coon in Dixie will follow, opening with a benefit to the house's treasurer, Charles Daniels, next Sunday. E. D. Stair and E. H. Macoy, by the way, have secured the lease of the Alhambra, but Manager Ward will be in charge for their next season.

Aunt Jack followed Peaceful Valley, at the Dearborn, yesterday, and the stock gave a splendid performance.

Lincoln J. Carter's latest melodrama, The Eleventh Hour, which made a big hit last week at the Criterion, was presented before two big audiences over at the Bijou yesterday. It is filled with the usual bunch of Carter excitement, and the last act is a wonder in the way of effects.

My friend from India is the stock card at Hopkins' this week, with a benefit for Robert Wayne, the leaving man, next Friday, in prospect. May Hosmer enjoyed a substantial testimonial last Friday, as did Manager James Hutton, at the Dearborn, on the same afternoon.

The Lyric Theatre closed on Tuesday. Manager Julian expects to reopen the house on Aug. 15, under another new policy.

The success of J. H. Wallick's production of The Dairy Farm, at the Great Northern, has been most pronounced, and it opened its third week there yesterday.

Harry Corson Clarke has been here again, still subsisting on taffy, after a successful season. He hopes soon to make his debut in the steak and chop line to prepare for his new play, What Did Tomkins Do, which is already booked for a year.

From Sydney, New South Wales, "Jim" Lord writes, under date of April 21, that Nance O'Neill is preparing for a production of Queen Elizabeth to follow Camille, Clay, Clement, who went to the antipodes as Miss O'Neill's leading man, has returned to this country, and the fair star hopes to open in San Francisco, Sept. 10. Thomas Kingston succeeds Mr. Clement in leading roles.

Otis Skinner, who will be a Chicagoan until July 1, was a visitor at my police court the other day, with his father, who is here from Boston on a visit.

"Dick" Golden is still in town, and will take out his familiar success, Old Jed Prouty, next season, with many of the original cast.

"BIPP" HALL.

## BOSTON.

## Close of the Regular Season—Outlook for the Summer—Minor Matters.

(Special to The Mirror.)

BOSTON, May 28.

This is the last week of the regular season in Boston, and it comes three weeks earlier than usual. The Park has joined the Boston and Grand Opera House with closed doors. The Tremont is dark to-night, but opens to-morrow with Weber and Fields' company, and the Bowdoin Square, Hollis and Museum close this week.

The Belle of New York has caught the town again at the Columbia, where, by the way, the announcements now read, "Lessee and manager, A. H. Chamberlain; director, George W. Lederer."

At the Castle Square The Prodigal Daughter is continued, but this is the last week of the play, in which John Craig has made one of the strongest hits since he came to the house. Hope Ross is already a firm favorite. The White Squadron will follow.

Sapho is in its last week at the Bowdoin Square. The little legal encounter between Olga Netherlands and the Bowdoin Square people never reached its last chapter. It was due to come up by continuance, and everybody was curious about what the outcome would be, when—presto! change! settled out of court, and Sapho was carried up the staircase without interruption.

Why Smith Left Home ends its season and closes the Museum this week. The return engagement has been exceedingly successful. Comparing the farce with such affairs as The Girl from Maxim's and Coralie and Co., we must give Mr. Broadhurst the great praise that he deserves. Mrs. Yeamans has made the personal hit.

East Lynne is the play this week at the Grand, while next week will be given over to benefits for Thomas and Watson, Lorimer Johnston, J. J. Owens, Florence Mack, Mildred Hyland, James A. Bliss, Mark Kent, and F. J. Kirke.

L. J. Rodriguez joined J. H. Gilmour in this city last week, and as a result everything is ready for the opening of the Summer stock at

the Tremont. The rehearsals of The Son of Carlecroft began this morning, and the first performance will occur on June 11. Anne Caverly is a late addition to the organization.

Blanche Carlyle, who has made one of the hits in Why Smith Left Home, is going to devote herself to musical work after this season.

Harry E. Sanford, who has been here with Why Smith Left Home, returns to New York this week and will spend the greater part of the Summer in the Adirondacks.

Rumor has it that an unusual number of changes will be made in the box-offices of Boston houses, and that there may be a general shifting about at the opening of the next season.

Helen Guest has returned to Boston for the Summer after a long tour in the South and West. E. H. Clement, the editor-in-chief of the Boston Transcript, has completed a play which has been accepted by Modjeska for production next season.

Mrs. E. G. Sutherland is collaborating with Booth Tarkington upon the dramatization of his story, "Monsieur Beaucaire."

They selected the chorus girls for The Cadet Girl last week, and now D. Frank Dodge, who is to paint the scenery, has reached town.

Ethel Robinson, who had to retire from the Wilbur Opera company on account of a temporary loss of voice, is visiting her mother in this city.

A decided novelty is talked about in connection with the proposed Olympic Gardens in St. Roch Street, and if it is built it will contain a theatre devoted exclusively to amateur performances. The plans are for a house with a seating capacity of seven hundred, with scenery and everything complete for practical performances. This will be a great thing for the college societies and similar organizations.

Joseph Sadler has gone to New York, but may return to Boston for the Summer. She is going to enter vaudeville next Fall, and will open on the Keith circuit.

The latest bride from the chorus in Boston is Clarice Dunbar, of Broadway to Tokio, who has just been married to Claude Delmar, a young man from Baltimore. The happy couple will go to Paris.

Harry Farren, business-manager of the Columbia, has been given a gold watch by his associates in the Five O'Clock Club. The presentation was made at a dinner at the Savoy given in honor of John Drohan, who sailed for Europe on the New England. All of Mrs. Langtry's company but the star also sailed on the New England.

There was a second theatrical baseball game last week, for the Castle Square nine went out to Harvard and played against the Rounders, a nine made up of college men, winning by a score of 23 to 18.

All the actors playing in Boston were the guests of the Forepaugh-Sells circus last Friday afternoon.

W. H. Hutchinson, who has played in several of the Hoyt companies, is visiting in Malden with his wife.

Fred R. Comee, assistant manager of the "Pop" concerts, is going to sail for Europe in July. Mrs. Comee will accompany him.

W. H. Walsh, press representative of the Boston and Park, will serve during the Summer in a similar capacity for the Boston, Plymouth and Provincetown steamboat line.

JAY BENTON.

## PHILADELPHIA.

## A Summer Season at the Park—The Stock Companies and Other Attractions.

(Special to The Mirror.)

PHILADELPHIA, May 28.

The Park Theatre will reopen for a Summer season to-morrow, under the management of Carl Herbert. The Herbert Stock company will appear this week in Camille, with Jessica Miner, Herbert Horton Pattee, Augustus Balfour, and a large company.

At the Girard Avenue Theatre, the Durban-Sheeler Stock company continues to attract excellent business. The new leading woman, Bertha Creighton, is popular. Carmen is the week's bill. Quo Vadis June 4.

This is the last week but one of the season at Forrepaugh's Theatre. The leading woman, Carrie Radcliffe, is out of the cast on account of illness and Valerie Berger is kindly taken her place. Claire and the Forgemaster is presented this week to excellent business. Next week, The Lady of Lyons, Camille, and The Little Detective, with Carrie Radcliffe in the leading roles.

Mam'le 'Awkins remains at the Walnut Street Theatre to surprisingly large business, this being its sixth week, and it is the intention to remain here for several weeks, so as to keep the company intact for their Atlantic City engagement.

The Grand Opera House will reopen on Saturday afternoon, June 9, with many new features added for the comfort of their patrons. The wide lobbies will be made to represent a Summer garden.

Keith's is crowded to the doors at every performance, with a class of patrons that any place of amusement in this country could truly be proud of. The programme this week introduces Helene Mora, Robert Edeson and Ellen Burg. John Mason, the Juggling Johnsons, McAvoy and May, Max Engel, the Manhattan Comedy Four, the Brothers Damm, the Willett and Thorne Comedy company, Richard Pitro, Lorenz and Halpin, Alf Holt, Mae Faynden and Royal, and the biograph.

The steamer Republic will resume her trips to Cape May about June 15.

The Philadelphia Ball Park Amusement Company will inaugurate its open air concerts June 30, with Gilmore's Band and vaudeville.

Come Gilmore spent several days in this city last week in the hope of obtaining a lease of one of our theatres wherein to establish a stock company. The Standard ought to be a good proposition.

Henry Ludlum and the pupils of his dramatic school will give their annual performance at the Broad Street Theatre June 11, when Othello, with Mr. Ludlum as the Moor and Genevieve Warren as Desdemona, will be presented.

The new theatre at Eighth and Vine Streets is attracting much attention. It is rumored that Phil Nash will represent the management of this enterprise.

Emil Ankermiller, the enterprising theatrical manager, has been here for several days.

The Summer parks all opened on Saturday, but the cool weather kept the patronage down.

S. FERNBERGER.

## WASHINGTON.

## Columbia Stock Company Opens—Suburban Resorts—News Notes.

(Special to The Mirror.)

WASHINGTON, May 28.

The Columbia Theatre Stock company opened to-night to a large and appreciative audience. The initial bill was Men and Women, which was excellently presented. The principal roles were distributed as follows: Israel Cohen, Stephen Grattan; William Prescott, William Morris; Edward Seabury, Willard Curtis; Calvin Stoddman, Charles B. Welles; Stephen Rodman, Charles Lane; Col. Zachary T. Tip, Charles Stanley; Sam Deland, Clifford Leigh; Arnold Kirke, Irving Davis; Crawford, E. M. Sanford; Agnes Rodman, Katherine Grey; Mrs. Kate Deland, Olive Oliver; Margaret Knox, Etta Hawkins; Dora Prescott, Margaret Mayo; Mrs. Jane Prescott, Eleanor Carey; Mrs. Arnold Kirke, Dorothy Hammack. The minor parts were in the capable keeping of F. A. Thomson, George Martin, F. C. Wells, Max Manderbolt, and Charles Hart. The play was handsomely staged. The company is under the direction of Daniel V. Arthur, and Edward W. Dunn has charge of the business management. A Bachelor's Romance is the underline.

Glen Echo, and the Potomac, controlled by the Washington Traction and Electric Company, commenced its Summer season to-day under the supervision of William Jeffers. Haley's Military Concert Band is engaged for open air concerts, and in the big amphitheatre an electrical natu-

cal exhibition of the Battle of Manila will be given. It is the invention of D. S. Purdell, of Baltimore, Md.

Lulu Glaser concluded her long engagement as a member of Francis Wilson's company on Saturday night. As Javotte, in Ermeline, during the week, she shared the honors. Miss Glaser denies that she has been engaged for The Cadet Girl.

The local Elks will observe Decoration Day by placing wreaths upon the graves of the departed brothers.

Manager T. Arthur Smith presents this week, at his amusement park, Wildwood, the following vaudeville features: Baker and Burnell, Della Hansey, Farrino, Al Griffith, Amelia Brown, and the Deltinos.

Charles E. Evans and W. D. Mann visited here last week.

JOHN T. WARDE.

## ST. LOUIS.

## Strike Retards Summer Amusements—Suburban Gardens—A Students' Performance.

(Special to The Mirror.)

ST. LOUIS, May 28.

With only one street car line in operation, the amusement field in St. Louis is still dark and gloomy. All the Summer gardens, except the Suburban, are situated on the St. Louis Transit Company's lines, and are therefore at the mercy of the strikers.

It was the intention of the management to open the new Delmar Garden yesterday, but, of course, it had to be postponed until the strike is settled. Manager Gumpertz and his associates had made great preparations for the opening of this new resort, and they are naturally very much disappointed. The large company engaged for the Delmar Garden are here rehearsing, and with no date set for the opening and no salaries in sight, there are a good many anxious people in this burg at the present time.

Colonel Hopkins has postponed the opening of Forest Park Highlands for the third time. Maurice Freeman tells me that he expects to open Koerner's Park, with his new stock company, on June 3.

Manager McNary announces that he will open his Summer opera season at Uhrig's Cave June 3, regardless of the strike.

None of the other gardens will attempt to open until the strike is settled.

The Suburban Garden has a monopoly of the amusement business now, and, of course, they did a large business last week, and will no doubt do more this week. The weather is growing warmer. The current bill for the week includes the following: Six Sennetts, Billy Van, McMahon and King, the Bison City Quartette, Carroll Johnson, and Al Blanchard. The minstrel first part was first given Sunday, with Frank Dumont as interlocutor, and Carroll Johnson, Billy Van, Tim McMahon, and John King as end men.

The Bowery Burlesquers gave an extra performance at the Standard last night, which closed the season for the house and company. All the members of the company, except Isabelle Maxwell, Blanche Clayton, and Hattie Hilton, who have been engaged at the Delmar Garden, returned to New York.

Edward Begley, who has been engaged by Manager Gumpertz for the Delmar Stock company, is a native of St. Louis.

N. Underwood, one of the cleverest and most popular newspaper men in St. Louis, will officiate as press agent for Uhrig's Cave.

On Wednesday evening, May 30, the last entertainment of the present season by Guy Lindley and his pupils will be given at the Fourteenth Street Theatre. Mr. Lindley, however, will continue his instruction throughout the Summer, and, as usual, resume the entertainments at the opening of his regular season, in the Autumn. A delightful programme has been prepared for the evening of May 30. A feature will be the first production on any stage of a charming comedietta in one act, entitled Thoroughbred. Drifted Apart will also be presented, and the performance will end with the comedy, Married Life.

J. A. NORRIS.

## BALTIMORE.

## Chilly Nights at the Parks—Elks' Carnival—Baltimoreans at Home.

(Special to The Mirror.)

BALTIMORE, May 28.

All of our theatres are now closed, though the weather has been cool and pleasant enough to have warranted a continuance of the regular season. In fact, it is decidedly too cool as yet for good business at the suburban resorts.

River View Park, of which James L. Kernan is the lessee and Frederick C. Schanberger the manager, opened its season this evening. An amusement organization, termed the Mammoth Midway and Carnival company, is the attraction. It embraces a wild animal show, German village, Streets of Cairo, and other features.

Electric Park will open its season within the next few days. The amusement features at the park will be high-class vaudeville, races, concerts by Fisher's Orchestra, a natatorium, and other attractions.

James L. Kernan's Hollywood Park opened to-night. The main attraction will be vaudeville and comic opera, under the direction of John Grieves. In the company are Carl Anderson, John Grieves, T. H. P. Harle, Carrie Gebest, Marie Vincent, Dot Davenport, Madeline Sadoll, Clara Cole, Lillian Curtiss, Misses Willigust and Howard, Leopold and Weston, Mack and Tosca, and others.

The Elks' Exposition and Carnival will open next week. Frank C. Bostock's Midway and Carnival company will furnish the amusement features. From all indications the exposition will be a great success.

Tunis F. Dean is at home for a vacation. James Young will revive Hamlet next season. Mr. Young is at present at his home in this city.

George D. Parker, leading man of the Creston Clark company, is also at home here. George Macomber, another of Baltimore's actors, is at home for the Summer.

HAROLD BUTLER.

## CINCINNATI.

## Coney Island Opens—Chester Park Opera Company—Other Attractions.

(Special to The Mirror.)

CINCINNATI, May 28.

Coney Island opened yesterday, and the steamers Island Queen and Hudson made hourly trips, carrying thousands of passengers. The resort bids fair to retain its popularity.

The first promenade concert of the Summer will be given to-morrow at the Zoological Garden by Weber's Military Band. Concerts will occur every Tuesday, Friday and Sunday nights. Saturday will be devoted to fireworks, and on the other evenings a string quartette will furnish music.

The Ludlow Lagoon, now under the management of Max C. Anderson, of the Columbia, will open next Sunday, and Mr. Anderson promises that many novelties will be seen from time to time.

The Chester Park opera season will begin June 24. A star cast has been engaged, including Adelaide Norwood, W. H. Clarke, W. W. Hinchaw, Harry Davies, Viola Gillette, Rosemarie Campbell, A. W. F. McCollin, and Albert Krauss.

WILLIAM SAMPTON.

## ENGAGEMENTS.

Virginia Earle, for The Cadet Girl.  
Cyril Reed, for The Casino Girl.

Forest Huff, engaged with the Wilbur Kerwin Opera company as leading baritone.

Barry Johnstone, for Whitney's Quo Vadis, to play Aulus Plautius.

For the Clark-Seville company: Fred W. Campbell and Tom C. Byers, in advance.

Stanley Johns, Joseph Gohay, and Margaret Neville, re-engaged for A Romance of Ooon Hollow.

## A YOUNG ACTOR-MANAGER.



JOHN W. ALBAUGH, JR.

John W. Albaugh, Jr., was in town last week before going to Cape Cod, Mass., for the Summer. To a MIRROR man he said:

"I have decided to relinquish management and to go upon the stage—to be interested in the artistic, rather than the business end of the theatre. For nearly thirteen years I have managed the Lyceum Theatre in Baltimore and for three years have conducted there a stock company that has ranked second to none in the country. For two seasons it was the popular fad of Baltimore society, but now that my father has rented the theatre to a Washington vaudeville manager, I mean to renounce managerial responsibilities and take up light comedy acting, in which line I have been highly successful, playing such roles as Pierre in The Two Orphans, Lord Chumley, and Little Billie in Trilby."

"Though comparatively young in years, maybe, I am somewhat of an old-timer as an actor, for my first appearance on the stage was made in May, 1877, at the Leland Opera House, Albany, where my father, John W. Albaugh, managed the famous stock company that included Ada Rehan, W. H. Thompson, W. J. Gilbert, Mr. and Mrs. E. A. Eberle and Hattie Russell. I danced a sailor's hornpipe between acts and was credited with a distinct hit. I was ten years old then, having been born in New York in 1867. My mother was Mary Mitchell, sister of Maggie Mitchell. In 1877 in Albany I played also the child roles in William Tell, Nick of the Woods and Black Eyed Susan. Then I went to school and to college, joining Lawrence Barrett's company upon my graduation. With Mr. Barrett I remained three seasons."

"Then in 1887 I went to Baltimore and assumed the management of the Lyceum Theatre there, as I have told you. In the stock company I have served most of the time as manager, stage-manager, and leading juvenile actor. In 1888 I married Marie Castner, non-professional, of Brooklyn, N. Y., a stepdaughter of Andrew Dougherty, the manufacturer of playing cards, whose name you may have seen often on the ace of spades and perhaps may have wanted to see more often still."

"Recently I took a flyer in vaudeville, presenting successfully at Keith's Theatre, Philadelphia, my own one-act play, Trenton, which had been done thirty times in Baltimore. In this enterprise I figured as author, actor, manager and stage-manager. As I have said, it is my purpose to be just an actor next season, and I hope, like every other actor, to secure a New York engagement."

## GIUSEPPE DEL PUENTE DEAD.

Giuseppe Del Puente, the noted operatic baritone, died at his home in Philadelphia on May 25. He was about to join his wife at breakfast when he was suddenly stricken with apoplexy, and despite the efforts of two physicians, who were hastily summoned to his side, he passed away two hours later without having regained consciousness.

Signor Del Puente was, in his day, the most celebrated baritone of the Italian opera stage. He was equally popular in America and in Europe, and his impersonations of some of the great characters of opera will be held as models by many generations of singers. He was accomplished as an actor no less than as a singer. His style was passionate, yet superbly dignified. He carried his hearers with him upon the torrent of his emotions, holding captive their sympathies by his splendid personality, and delighting their senses by his perfect art. His Rigoletto was the finest that has ever been seen, his Escamillo in Carmen supplied a criterion by which all other impersonations of that character may be judged, and he was esteemed ideal in a dozen other roles of Italian grand opera. His repertoire included more than sixty roles, and in his time he sang them with the greatest artists of the operatic stage.

Signor Del Puente was born in Naples in 1845, being descended from the noble Spanish family of Del Puente de Murcia. When a lad he studied the violinello at the Naples conservatory, and after mastering that instrument, he studied vocal music under the famous masters, Guercia and Scafati. At the outbreak of the Garibaldi revolution he joined that leader and served under him until peace was restored. Returning to his studies he prepared himself for grand opera, and made his formal debut at Jassi, Wallachia, in company with Campanini, the tenor. His success was immediate and complete. He rose at once to popularity in his own country, and in all the capitals of Europe, with unvarying success. At La Scala, in Milan, at the San Carlo in Naples, at the Apollo in Rome, and in the Grand Italian Opera in London he won the highest honors that audiences may bestow.

In 1873, Maurice Strakosch, who heard Signor Del Puente in the role of Rigoletto, in Rome, engaged him under a three years' contract to sing in America. He first appeared here under the management of Mr. Strakosch and Colonel Mapleson in the season of 1873-74, with Nilsson, Patti, Gerster and other famous singers of the organization. He originated many important roles at the Metropolitan Opera House, at the Auditorium in Chicago, and at the Grand Opera House in Philadelphia, and firmly he held his place in public esteem until his retirement from the stage, ten years ago. After leaving the operatic field he became a citizen of Philadelphia, and there spent the last years of his life in teaching and concert work. He was highly honored there, and was up to the last most successful.

During the period of Signor Del Puente's association with the Heinrich Opera company, a dozen years ago, he married Helen Campbell, who was then a member of the same company. Madame Del Puente and a son survive the dead celebrity.

## OLD THEATRE BUILDING BURNED.

The building formerly occupied by the old Buckingham Theatre, Louisville, was entirely destroyed by fire on May 19. The Whallon Brothers met with great success as managers of vaudeville at this house, and memories cluster around it of Colonel Savage, Henry Deltaman, and Harry Johnson, popular old-timers, connected with the early days of vaudeville in Louisville.



## THE STOCK COMPANIES.



ple. Miss Lyon is enjoying a vacation in Chicago with her husband, Oscar Eagle.

For the week beginning May 21, at the Grand Opera House, Memphis, the Boyle Stock company, from the Grand, Nashville, began a short supplementary season. The opening bill was Quo Vadis, with new and superb scenery and costumes. The work of Willis Granger, Teresa Maxwell and Lander McCormack was worthy of special mention. Business was excellent. Lady Windermere's Fan this week.

Collier and Cowan have organized a stock company to play a Summer season of repertoire and vaudeville at the Opera House, Wilmington, N. C., occasionally playing other cities. Among those engaged are Isotta Jewel, for leads; Edith Grey, for ingenues; Hazel Mays, for child's parts, and William Woodman, for characters.

Edwin Thannhouser has given up his plans for a Summer Stock company at the Grand Opera House, Atlanta, Ga., being desirous of devoting his entire attention to his Milwaukee company. The management of the Grand is endeavoring to secure another company for the Summer.

The Frawley Stock company closed a lengthy engagement at the Los Angeles Theatre on Saturday night, and moved to the Burbank Theatre, in that city, for a further season of four weeks, beginning yesterday.

The Lake Casino Theatre Stock company will open the season at the Lake Casino, Lake County, near St. Joseph, Mo., June 24. Charles Farrow will be leading man and Lansing Rowan leading woman.

Mildred Hyland and James A. Bliss will have a benefit at the Grand Theatre, Boston, June 6. Hazel Kirke will be the bill.

Gertrude Roberts (Mrs. Ed. J. Heron) has signed with Edmund Burrough's Summer Stock company for light comedy leads.

The new Salisbury Stock company inaugurated its season last week with the production of Sowing the Wind at the Davidson Theatre, Milwaukee. The company, headed by Aubrey Boncicault and Selene Johnson, was decidedly successful in its presentation of the play. At the opening performance there were seven curtain calls after the third act. This company has been reinforced by the engagement of Charles Harbury, who will play Jimmy Stokes, and Sydney Almsworth, who will play the Earl of Cranford. Next week The School for Scandal will be produced, with Mr. Boncicault as Charles Surface, Charles Harbury as Sir Peter Teazle, and Miss Johnson as Lady Teazle. The permanent stage director of the company is Lyster Sandford. Sowing the Wind, however, was produced under the direction of W. H. Turner, who has been with this play for the past five seasons. Mr. Turner also played his old part of Bob Watkins.

William Charles Masson, stage-manager of the Shubert Stock company, Syracuse, was praised by the entire press of that city for his able direction of the company's production of Faust last week.

William Stuart closed with the Boyle Stock company, Nashville, Tenn., May 19, and is playing a special engagement at the Grand Opera House, Memphis, May 21. Mr. Stuart's benefit, May 18, was the most successful ever held in Nashville.

Carrie Radcliffe, leading woman of the Forpaugh's Theatre Stock company, Philadelphia, was taken ill with pleurisy last week. Her role was taken by Valerie Bergere. Miss Radcliffe is recovering and expects to appear again June 4.

Henry Pemberton last season the lead in How Hopper Was Side Tracked, has been engaged for the Summer Stock company at Oakland Park Theatre, St. Louis, Mo. Mr. Pemberton will rejoin How Hopper Was Side Tracked next season.

May Hosmer last week closed her fifth season as leading woman of the Hopkins' Chicago Stock company, and will take a well-earned vacation during the Summer. Her benefit last Friday was a great success. Robert Wayne, leading man of the company, will have a benefit June 1 at Hopkins' Theatre. The company is this week presenting My Friend from India.

Thomas J. Keogh has been engaged by Walter S. Baldwin for his stock company at Her Majesty's Theatre, Montreal. Mr. Keogh was leading comedian of the Grand Opera House Stock company, New Orleans, the past season, where he established himself as a favorite. His benefit April 23 was a success in every way.

The opening of Maurice Freeman's Stock company at Koerner's Garden, St. Louis, has been postponed from May 27 to June 3, on account of the car strike. Mr. Freeman and Sadie Winston will play the leads, and others in the company are Harry Shumer, Jack Rayold, Alfred Ebert, Andy Waldron, Jennie Chief and Miss Morrison.

R. L. Giffen has completed the organization of his stock company to play a Summer season at Richmond, Va., and has arranged to open on June 4 with The Wife. The organization includes Adelaide Fitz Allen, Ethel Winthrop, Grayce Scott, Helen Reimer, Helen M. Wilcox, W. H. Pascoe, Alexander Kearney, Charles R. Hawkins, Charles Arthur, Herbert Carr, John A. Holland, Frederic L. Powers and Charles Bos.

Bartley McCullom's Summer Stock company, at Cape Elizabeth, Me., will include May Hosmer, Genevieve Reynolds, Charlotte Burnette, Augusta True, Beatrice Ingram, Mrs. William Sands, Robert Wayne, Bartley McCullom, Lynn Pratt, Robert Gaillard, Earl Ryder, Thomas Reynolds, John Armstrong, John Martin, Harry McDowell, Charles Scott and Martin Neppeler.

Robert Fischer has been engaged for the Bramwell Stock company.

## ENGAGEMENTS.

Ellen Rowland, with Julia Marlowe for next season. Nick Parker, for Schurf and Morris' big stock company for next season.

Edith Fontaine, as leading lady, for the Schiller Stock company.

Florence Webster, for A Grip of Steel.

Mae Finger, with J. E. Toole.

Frank Deshon and Joseph Smith, as leading comedian and leading tenor respectively, with the Jules Gray Opera company.

May Sargent, re-engaged for her old part with Hennessy Leverage in Other People's Money.

Oliver L. Jenkins, with J. E. Toole.

Adella Barker, to play the part originated by Eva Davenport in Papa's Wife.

Lynn Pratt, with the McCullom Stock, Portland, Maine.

Mr. and Mrs. E. H. Spencer, with Clarence M. Brune, to support Frederic Ward next season.

P. C. Fox, by Samuel Hays, for The Angel of the Alley, to have its initial production in August in this city.

E. S. Metcalfe, for The Country Fair.

Robert Paton Gibbs, for Ferdinand Augustus Cook, for Cadence and Edmund Brown, for Banglars, in Lieber and Company's production of Monte Cristo.

Scott Cooper and Frank Hatch, with W. A. Brady, John Fenton, with Andrew Mack.

Louise Valentine and Marion Clifton, for The Gunner's Mate.

Nemie Gilroy, with McKee and Harris, for next season.

Frank J. Whitcomb, as business-manager with Viola Allen next season.

Ben F. Grinnell, for M'Lisa.

Ry Lieber and Company: William Hazeltine, for The Choir Irishman; Annie Ward Tiffany, for Carcass; in Monte Cristo; William Norris, with Viola Allen, in The Palace of the King; and Eugene Thale Lawton, for Lost River.

## FOR AN ACTORS' HOME.

The fund for an Actors' Home has grown notably during the past week, and the sum now pledged would seem to insure the establishment of that charity beyond a doubt. The subscriptions, in addition to those announced in THE MIRROR last week are:

Previously acknowledged	\$25,994.25
Donald J. Frohman	1,000.00
Benjamin Thompson	500.00
E. H. Southern and Virginia Harard	500.00
A. H. Hummel	500.00
Eugene Tompkins	500.00
The Hannonstein Amusement Company, per Oscar Hammerstein	250.00
Greenwall Theatrical Circuit Company	250.00
Henry Greenwall, president	250.00
Sadie Aronson	100.00
Etta Henderson	100.00
Louis Aldrich	100.00
Robert Reed	100.00
Rose Cochran	100.00
Louis Mann and Clara Lipman	100.00
Elita Proctor Otis	100.00
J. E. Dodson and Annie Irish	50.00
J. F. Keele	25.00
Thomas Q. Schuchman	25.00
Dora Davidson	25.00
Nellie Maskell	1.00
William Gillette	1,000.00
Augustus Fison and Chauncey Orest	500.00
Tom Pastor	500.00
Richard Mansfield	250.00
Joseph Brooks	100.00
Abigail Hingham	100.00
Annie Russell	100.00
May Irwin	100.00
Mrs. Roberta Norwood	100.00
James T. Powers	50.00
D. H. Harkins	50.00
Millie Verma Thorne	25.00
A. M. Palmer	20.00
Howard Harnum	10.00
William Beech	10.00
Emmett C. King	10.00
Charles G. Craig	10.00
Curly Hargrave	10.00
Frank E. Albee	10.00
Andrew Mack	10.00
Thomas B. Clarke	10.00
Hope Booth	15.00
Mr. and Mrs. Frank Lones	10.00
John W. Albaugh	10.00
Frank Howe, Jr.	10.00
Will J. Davis	250.00
John J. McNally	100.00
Ozga Netherland	100.00
Henry Miller	250.00
Harry J. Powers	250.00
Frank Woodmont	10.00
Wellington Walton	10.00
Harlem Opera House, per A. Lichtenstein	100.00
Franklyn Reelid	25.00
Charles E. Smith	25.00
Harry Rainforth	25.00
Mrs. Felix Morris	15.00
Mr. and Mrs. Fritz Williams (Katherine Florence)	50.00
Bruce McNeil	10.00
Charles B. Welles	10.00
Edwin Knowles	25.00
Ralph Delmore	100.00
James Eyre	500.00
Mrs. Isabel Sims Hoyt	100.00
De Wolf Hopper	50.00
301 members of the New York Stock Exchange, per	301.00
Charles W. Hartwig N. Barruch and J. R. Grieco	100.00
R. M. Field	100.00
Joseph Arthur	100.00
Giovanna Peruggini	100.00
Henry V. Bonadelli	100.00
Felix R. Wendelbacher	50.00
Thomas G. Patten	50.00
Bertie McClannin Kerley	25.00
John W. Burke (Arizona John)	25.00
Agnes Burroughs	25.00
William F. Hartley	10.00
Lee Harrison	10.00
W. Lewis	10.00
Richard Battin	10.00
"Aunt Louisa" Eldridge	10.00
L. Merrill	5.00
Mrs. S. S. Smith	5.00
Elma Smith	1.00
Oliver W. Wren	5.00
Louis James	25.00
James and Sands	20.00
William Samson	20.00
Mamie Gilroy	10.00
George Backus	10.00
W. H. Jones	15.00
Weber and McKee	1,000.00
Hoyle and McKee	200.00
J. D., per Al. Hayman	1,000.00
Members of F. C. Whitney's Quo Vadis company, at the New York Theatre	416.75
E. M. Holland	100.00
Frank T. Huntton	100.00
George W. Floyd	10.00
David Wardell	25.00
B. F. Keith	25.00
E. F. Albee	100.00
Frederic de Belleville	50.00
Howard K. Lewis	50.00
Captain William Whelan	10.00
Actors' Fund office staff: Bernard Boland, John Matthews, Newman Gimber, and Ed. Murphy	40.00
Stephen Maly	5.00
Frank Burbeck and Vincent	5.00
Nannette Comstock	10.00
Alce Brown	1.00
Joseph Hyman	10.00
Members of "The Ladies"	1,015.00
Robert Dunlap	1,000.00
F. F. Proctor	500.00
Lora M. Crabtree	500.00
Viola Allen	500.00
Henry W. Savage, proprietor and manager	500.00
Castle Square Opera company	250.00
W. W. Wiley	250.00
James O'Neill	150.00
Victor Herbert	100.00
Cora Tanner	100.00
Julia Marlowe	100.00
Mabel Harkness	100.00
Oliver D. Byron	100.00
Catherine E. Daly	100.00
Martin W. Hanley	100.00
John A. Harris	50.00
Marshall P. Wilder	50.00
William Winter Jefferson	25.00
J. Hard Worrell	25.00
Mr. and Mrs. James	25.00
Joseph W. Jefferson	25.00
C. B. Jefferson	25.00
Thomas Jefferson	25.00
Joseph Hyman	25.00
C. P. Fletcher	25.00
Julian Mitchell	15.00
Josephine Lovett	15.00
Harry Macdonough	10.00
Frances H. McClannin	10.00
Eugene Jepson	10.00
Mr. and Mrs. Edwin C. Jepson	10.00
Max Hirsch	10.00
Frank E. Henderson	10.00
George Woodward	10.00
Jesse K. Baylis	10.00
Robert Kirby	10.00
Mr. and Mrs. Grant	10.00
Rowland Buckstone	10.00
Edith Totten	5.00
Minnie Dupree	5.00
Jennie Christie	5.00
Juliet Durand	100.00
Park and Tilford	100.00
Lee Harrison (on behalf of personal friends)	86.00
Augustus Thorne	25.00
Marcus R. Mayer	25.00
Robert E. Irwin	25.00
John F. Ward	10.00
J. J. Brogan	5.00
Maud B. Sinclair	5.00
M. C. C. W.	1.00
Augustus Thorne	25.00
Marcus Mayer	25.00
Madame Modjeska	100.00
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Ernst Jensen Wendell	20.00
John E. Ince	10.00
Louise Muldrew	5.00
George A. Kessler and Co.	500.00
S. R. W.	50.00
Digby and Laura Joyce Bell	25.00
Joseph Wheelock	25.00
Mrs. Thomas Whiffen	25.00
John Findlay	25.00
J. Frank Evans	25.00
John T. Burke	10.00
Leo Goldsmith	10.00
Mrs. Robert Grant	10.00
Mr. and Mrs. Henry A. Lee	10.00
John J. Sparks	10.00
E. Standish	10.00
Margaret Gordon	10.00
Lizzie May Timber	5.00
Maurice Brown	5.00
Charles E. Sturges	2.00
A. S.	2.00
Amv Loner	2.00
Ellen M. Macdonald	1.00

Grand total \$47,504.00

All subscriptions should be sent to the New York Herald.

## PROFESSIONAL DOINGS.



Henry L. Keano, of whom the above is a fine likeness, played the lead, John Harper, in The Village Postmaster all of the past season. The company having brought its tour to a close, he is back in the city.

Augustus Harnum has closed his season with On the Stroke of Twelve.

A son was born to Mr. and Mrs. George Walsh, at Victoria, B. C., on May 15. Mr. Walsh is musical director of the Savoy Theatre, Victoria.

James Mackie and Louise Sanford are at the Summer park in Kankakee, Ill.

A son was born to Mr. and Mrs. Maurice Rena Coste (Anna Mariette Haynes), on May 24, at their Summer home, Amherstburg, Ontario.

Charles A. Bradford, professionally known as Charles Avery, who played the boy in David Harum with W. H. Crane last season, and Katherine C. Gomey, non-professional, were married at the Little Church Around the Corner, on April 30, by the Rev. Dr. Houghton. Mr. Avery has been re-engaged for Mr. Crane's company.

Frank Mostyn Kelly, late of The Sorrows of Satan, has been elected an honorary member of the Blue Pencil Club.

Matt Grau will sail for London on July 19. He has engaged Frank Deshon as leading comedian and Joseph Smith as leading tenor for the Jules Grau Opera company.

Laura Millard is still in London pursuing her vocal studies. Before her return to New York in September, Miss Millard will visit the Paris Exposition and make a tour of the continent.

John T. Hanson is now playing the part of Reuben Roy, in the Casino Girl, at the Casino. Addison Pitt, after an engagement of thirty-five weeks in Other People's Money, returned to the city last week.

Jennie Schuman took her first automobile ride in Clara Bell Jerome's horseless conveyance last week and narrowly escaped a serious accident. She promises to be less venturesome in the future. Miss Jerome recently came into an inheritance of \$20,000.

Harry Corson Clarke is on his way to New York, combining business with pleasure by visiting Niagara Falls and other resorts en route. He will arrive here on June 5, to engage a company for the production next season of his new play, What Did Tomkins Do.

Belle Chamberlin, wife of Will Ellsler, advance agent of What Happened to Jones in a private sanitarium in Philadelphia, where she has recently undergone an operation.

Kate Davis is still at the Providence Hospital, Washington, where she is slowly convalescing.

R. Edgar Vance closed his fourth season with Scammon's Side Tracked (Eastern), at Yarmouth, N. S., on May 25.

Daisy Jones, grand-daughter of Mrs. W. G. Jones, was run over by a carriage recently. Her skull was fractured.

Mr. and Mrs. Frank Weston (Effie Ellsler) have closed their season, and are here at the home of the veteran, John A. Ellsler. Mr. Weston contemplates a trip to Colorado to look after his mining interests. He will return in July.

Jennie Jacobs, who has been the factotum of Isham's Octoroons for some time, having acted as advance agent, treasurer and business manager of that organization, was left an orphan at the age of five years, and was brought up by friends in Rochester, N. Y. She came to New York and decided that she would study law. She lacked money to pay her tuition fees, and the matter coming to the attention of Helen Gould, the latter furnished the necessary funds. Miss Jacobs was graduated from the New York Law School in 1897, and has since been identified with theatricals. She says she intends next year to take up the practice of law.

Ben Hendricks will open his season in Ole Olson, on Aug. 29, in Michigan. Manager William Gray has begun to look for 1901-02 in the East. The company includes the Swedish Ladies Quartette.

Sardou's Theodora is to be produced by Clarence M. Brune next season. The play is now being translated from the original French.

Hattie E. Schell, a member this season of the Man's Enemy company, was seriously injured in a collision between her carriage and a street car, in Brooklyn, on May 20. She was removed to her home, in Manhattan, and is now reported out of danger.

Edwin A. Pratt, director of the Astoria Concert and Operatic Bureau, whose brilliant musical entertainments at the Waldorf, his own residence and in private parlors elsewhere, during the past two seasons, have been so successful, is making elaborate plans for next season's concerts, many of which will be given at the Waldorf-Astoria. He has completed arrangements for the presentation of a well-known female concert singer, who will arrive in this country from Europe in the Fall, and will also present several debutantes.

James Shesgreen, who for several seasons has acted as general representative for Wagner and Kemper, has associated himself in a similar capacity with Charles L. Young, the director of concert tours and musical enterprises. Mr. Young intends soon to broaden his field by managing dramatic as well as musical ventures.

Harry Clay Blaney will open his season early in August in Across the Pacific.

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Harry Burkhardt is pictured above as Petronius, a character which he played successfully for nine weeks in Hopkins' production of Quo Vadis in Chicago. His portrayal was pronounced the equal of any that had been seen in that city, and the press united in pronouncing it a thoroughly artistic performance. Mr. Burkhardt was especially engaged for the juvenile leads with the Brinker-Abell Stock company, of Newark, N. J., being extremely popular with the theatre-goers of that city. He will be seen as Petronius in the forthcoming production of Quo Vadis by that company at the New Century Theatre.

The Lyceum Stock company, under the direction of the Western Amusement company, was moved on May 14 from the Lyceum Theatre, Denver, to the Grand Opera House, Kansas City. The season at Denver, that began on March 8, was most successful. The company appeared in The Case of Rebellious Susan, The Magistrate, The Great Diamond Robbery, Quo Vadis and Sapho. The last named play was so successful that it ran for two weeks, and the company then played it for two weeks in the smaller cities of Colorado. Returning to the home theatre the organization appeared for one week in Jim the Penman and then went to Kansas City, where the Summer season was opened to an enormous house. The Grand Opera House seats 2,200 persons, and during the first week the S. R. O. sign was exhibited at every performance. The company comprises Beryl Hope, Lottie Alter, Ann Warrington, Adelaide Colton, Jane Rivers, Ethelyn Norwood, Mildred Altom, Bessie Gatlin, John Flood, Hallet Thompson, Charles Abbe, Harry St. Maur, Arthur Berthelet, William Park, Charles Mylott and R. A. Donner.

William Bramwell will head this Summer a company of his own to be known as the Bramwell Stock company, opening about June 18 at the Stone Opera House, Binghamton, N. Y., for a season of six weeks, producing such plays as The Charity Ball, Tribby, Aristocracy, A Gilded Fool, Jim the Penman, and a version of Quo Vadis made by William Bramwell and Geoffrey Stein. Mr. Stein will engage the company in this city.

The stock offerings in Newark, N. J., last week were School at the New Century Theatre by the Brinker-Abell company, and Moths at the Columbia by the Jacobs company. Both opened to good houses. In School Day, Lovering made a special hit as Bella, and Joseph Wheelock, Sr., was a capital Beau Farintosh. Victory Hate, man won laurels as the Countess Vera in Moths; Robert Neil scored as Prince Zuroff, and Raymond Capp was a pleasing Lord Jura. Monday night Frank Richardson, of the Columbia company, had a benefit, and as he was not in the regular bill, the curtain-raiser, A Lost Sheep, was specially presented. Mr. Richardson appeared to advantage and received many floral and other gifts.

Manager Jacobs has specially engaged Archie Boyd for the principal part in Buck in Jersey. William J. McKiernan's new play, that the Columbia Stock company will produce for the first time on June 11. Harry Fero has also been engaged.

Victor Moore, light comedian of the Brinker-Abell Stock company, Newark, made a hit last week as a silly schoolgirl in School.

The Criterion Stock company, under the management of Sylvester Maguire, opened its Summer season at the Star Theatre, Buffalo, N. Y., May 21, in Carmen. The press was unanimous in its praise of both the company and the production. Anne Sutherland in the title-role made the artistic hit of her career. She gave a faithful portrayal of the gypsy girl with all her abandon without a tinge of vulgarity. Joseph Kilgour as Don Jose gave a capital performance. Good work was also done by Laura Nelson Hall as Zara, Scott Cooper as Garcia, Thomas Bridge-land as the Toreador, and Helen King Russell as Mercedes. Charles Collins, Mortimer Weldon, Norman Hackett, Francis Powell, Margaret Wilkes and Lillian Schovelino also contributed toward making the performance a success. This week, Rosedale, George friend, of the company, who broke his leg while bicycling recently, is resting comfortably at the Hotel Fillmore.

Norman Hackett has been engaged for the Criterion Stock company.

The Victoria Stock company opened a Summer season at the Victoria Theatre, Dayton, O., yesterday. It is the purpose of the management to play standard attractions at popular prices at the Victoria on Monday, Wednesday, Friday and Saturday matinee of each week; at the Soldiers' Home, near Dayton, on Tuesday evening; and at the Grand Opera House, Springfield, O., on Thursday. The company includes Albert Perry, Severin J. De Deyn, Eleanor Carr, Helen Remsen, Marie Cote, Mabel Frayne, Robert Schable, Joseph Maylon, Herbert Brenon and William Lamp.

The Summer stock season at Peaks Island, near Portland, Me., will begin June 11. The company will be under the management of Robert T. Eberle and will include Willis Granger, George Osbourne, Sr., Richard Bennett, A. D. Richardson, William De Vaulle, George Osbourne, Jr., Laurence Eddinger, Teresa Maxwell, May Asquith, Beatrice Heller, Eugenia Haydon, Birdie De Vaulle and Belle Gafney. Frank L. Callahan will be musical director. The first bill will be Peaceful Valley.

During the final week of the Baldwin-Mcville Stock company at the Grand Opera House, New Orleans, a benefit was given to Esther Lyon, leading woman of the company. The house was packed, and over fifty floral tributes were passed across the footlights, to many of which were attached jewelry and other presents. After the performance, at which Miss Lyon appeared in the balcony scene from Romeo and Juliet and two acts of Camille, she held a reception on the stage and said good-bye to over a



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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## THE RIGHT TO HISS.

THE right to express disapproval in a theatre by the hiss has been passed upon by a Solon at Kansas City. A man in that town hissed his disappointment in or his disapproval of a performance and was haled before a Police Magistrate, who discharged him with the declaration that if a person has the right to applaud in a theatre he as certainly has a right to dispraise a performance by hissing.

This is a common sense decision, though pronounced in a Police Court. There is no reason why a person in a theatre should be debarred from unfavorable expression while permitted freely to applaud a performance. To a person of sensibility the pain inflicted in a theatre sometimes is as acute as the pleasure is pronounced, and there should be no arbitrary rule against the expression of the actual feeling in either case. From time immemorial custom has decreed that a person whose risibility is excited may laugh at almost any length at what pleases in the playhouse. It sometimes happens, of course, that one easily affected loses control of the emotion, and hysteria or a fit supervenes and an ambulance is sent for; but such cases are infrequent and belong solely to pathology, and therefore have no bearing on the question in hand. It will be admitted that one also may be permitted to weep at the play, and the right to this lachrymal exercise never is questioned unless, like its opposite, it lends its subject into an extreme, in which case, as in the other case noted, there is work for a physician to do.

Thus, if normal laughter and normal weeping are to be permitted, hissing also should be permitted if it is pertinent. As to hissing, no one ever has been known to lose self-control while indulging in this form of expression, because in the very nature of the thing one must discriminate in order to be able to hiss at the proper time. Yet hissing may be abused and become a nuisance, too. For if the hisser, not content with simple dispraise of the thing he dislikes, should continue to hiss when the occasion for hissing is past, and thus should interfere with the pleasure of those about him that in new circumstances of the play see something to applaud, he unquestionably should be dealt with as a nuisance. This could not have been the case with the Kansas City man, for if it had been the learned Police Magistrate undoubtedly would have discriminated in his holding. Standing on the simple right to hiss, as on the simple right to applaud, the learned judge was right.

They do these things somewhat different-

ly abroad—say, in England, for instance, where a hiss is a mild token of disapproval and what is known as "booing" is fashionable even in the best theatres as a sign of dislike. To "boo" or to "booh" is to express contempt or aversion. Etymologists declare that this form of expression grew from the ancient "bo," which was and is employed to frighten or drive away the bugbears of children. Habit and use wonderfully accustom persons of intelligence to silly practices. In England it is considered proper to "booh" anything disliked on the stage. Here, where "booing" is unknown, the thing smacks strongly of the "bo" from which it is said to have grown and which here, as elsewhere, is practiced only in childish association.

## MORE ACTIVE THAN EVER.

THE stock companies throughout the country are more active than ever, despite the close of the regular season. That comparatively new feature of amusements, the Summer season, which used to be an interval of absolute rest for the profession, grows more active from year to year, and now is largely devoted to stock company work.

A very significant showing as to the stock companies is this, that for the Summer now to be entered upon there are already in being nearly thirty such organizations, with more, probably, to hear from. Among the companies that will play during the Summer there are, of course, a number of those that have filled the regular season also. The increase in the number of stock companies over that of a year ago is considerable. To be exact, there were a year ago eighteen companies, while now there are twenty-eight, as follows: One in Buffalo, at the Star Theatre; two in Boston, at the Castle Square and the Tremont theatres; the Thanhauser and the Davidson companies at Milwaukee; the Pike company, now at Detroit, and the Valentine company, both of which will play at St. Paul and Minneapolis; the Elitch Gardens and the Manhattan Beach companies at Denver; two Shubert companies, one at Syracuse and the other at Rochester; the Lyceum, Proctor and Empire companies at Albany; one at Her Majesty's Theatre and another at the Academy, Montreal; one at Peak's Island and another at Cape Elizabeth, Portland, Me.; one in Washington, at the Columbia Theatre; the Frawley company, now on tour, which will play at Los Angeles; the Neill company, now touring, which will play at San Francisco, and the Alcazar company in that city; the Dewey company at Oakland, Cal.; the Florence company at Cleveland, O.; the Woodward company at Omaha; the Denver Lyceum company at Kansas City; the Koerner's Garden company at St. Louis; and one company each in Dayton, O., and Binghamton, N. Y.

All of these companies—several of which are notably strong—play at popular prices, and those that operate during the regular season form a strong opposition to inferior companies in inferior plays that tour the country. In fact, some of the stock companies compete strongly with more pretentious traveling companies that charge high prices. It cannot be questioned that the stock company system is gaining ground steadily. As has been suggested, the stock companies threaten the very existence of the inferior combinations, and their influence on the whole outside amusement system is something that has to be reckoned with, and it promises to be still more potent.

## THE ACTORS' HOME PROJECT.

THE fund to establish an Actors' Home has grown amazingly during the past week, and there is every reason to believe that the efforts of President LOUIS ALDRICH and the other active workers for the project, efforts that are assisted greatly by the publicity afforded by the New York Herald, which was original in its advocacy of the enterprise, and other New York dailies, will result in the raising of all the money needed by the time the next MIRROR reaches its readers.

It is significant that nearly all the subscriptions thus far received have been made by well-to-do members of the profession of the theatre, and that very few subscriptions have come from persons not members of the profession. Before the necessary sum is raised the rank and file of the profession should be more generally represented in the fund. A hundred subscriptions of five dollars each or five hundred of one dollar each from the minor persons connected with the theatre would give the project a broader aspect than one subscription of five hundred dollars or more from any single person. If the many smaller subscriptions are not forthcoming,

however, the fewer large subscriptions necessary to complete the sum being worked for will be welcome.

It is a good thing for the profession, in any event, that the call for this noble work has been so generously responded to. The Actors' Home now seems to be assured, and when established it will add new dignity to that great professional charity, the Actors' Fund of America, under whose hands it will undoubtedly be conducted with all the success and beneficence that can be expected of that admirably-managed institution.

## A SERVICE TO THE PRESS.

### The Mirror's Victory.

Rochester Democrat and Chronicle, May 6.  
The suit for libel begun by Messrs. Hayman, Frohman, Nirdlinger, Zimmerman, Klaw, and Erlanger, composing the Theatrical Syndicate, against Harrison Grey Fiske, editor and proprietor of THE DRAMATIC MIRROR, over two years ago, has been discontinued by the plaintiffs. Considering the great flourish of trumpets with which the suit was begun and the plaintiffs' tremendous announcements of the dreadful things they were going to do to Mr. Fiske and THE MIRROR, this outcome is a decidedly laughable indication of the failure to "go" of an elaborate and ornate bluff. THE MIRROR has beaten the Syndicate all along the line, and has, moreover, made it ridiculous. THE MIRROR has done a great service to the press of the country by its plucky and successful resistance to an impudent attempt to silence legitimate newspaper discussion of a matter of legitimate public interest.

### A Confession of Weakness.

#### Chicago Post, May 5.

News of the discontinuance of the Theatrical Trust's libel suit against THE DRAMATIC MIRROR indicates anew that the men forming the alliance appreciate the inherent weakness of their case. Further that this, it means that all the allegations against the Trust and its operations are true. Certainly every conceivable allegation was made in THE MIRROR during its crusade, and if ever there were basis for libel (if the counts proved false) then the Trust found it in the supplements and articles printed by THE MIRROR. More than two years ago the Trust began its action, and not once since has there been an endeavor to push it. Evidently, the suit was a "bluff," which, it was argued, would silence all newspaper opposition to the association that aimed to control American theatricals.

### They Have Changed Their Minds.

#### New Orleans Harlequin, May 5.

The Theatrical Trust—composed of the following libelists, Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw, and Abraham L. Erlanger, plaintiffs—have discontinued their libel suit against THE NEW YORK DRAMATIC MIRROR.

These distinguished judges of histrionic literature, artistic stage work and boxoffice receipts, thought they were a "band of adventurers;" that through "associative schemes, marked by clanish greed and selfishness," these "mercenary" threatened the demoralization of the American stage; "that the people didn't want the affairs of the drama left where they are—in the hands of the illiterate managers of the trusts; that they were an insolent and mischievous clique of theatrical middlemen," etc. They have changed their minds. The suit is dismissed.

Plaintiffs alleged in their petition for \$100,000 damages to their character and business inflicted by THE MIRROR, among other things, their fair name and fame. That was a fatal mistake. Editor Harrison Grey Fiske in his reply "didn't do a thing to them." After showing how much character reposed in these amiable sharks for THE MIRROR to demolish, Mr. Fiske goes on to reaffirm the truth of all he had to say in THE MIRROR about the Trust and its components.

The reason of the withdrawal of the suit is made apparent in the editor's answer.  
Congratulations, Mr. Fiske.

### Close of a Celebrated Case.

#### Brooklyn Life, May 12.

More than two years having passed since the so-called Theatrical Trust sued Mr. Harrison Grey Fiske, editor and proprietor of THE NEW YORK DRAMATIC MIRROR, for alleged libel, in which suit the damages were placed at one hundred thousand dollars, with no attempt on the parts of the plaintiffs having been made to bring it to trial, Justice Freedman, of the Supreme Court, has recently ordered its discontinuance. This closes forever the cause celebre.

### A Decided Victory.

#### Memphis Appeal, May 6.

The Theatrical Syndicate has abandoned its suit for \$100,000 against THE NEW YORK DRAMATIC MIRROR, and Mr. Harrison Grey Fiske, the editor, has scored a decided victory.

## QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

BOSTON: Edna May did not appear in The Rounders at the Casino.

W. P. Amsterdam, N. Y.: Chauncey Olcott is a native of Buffalo, N. Y.

L. R. New York: Elsie Leslie originated the title-roles in Little Lord Fauntleroy and The Prince and the Pauper.

F. R. Cincinnati: John De Vere, 430 Plum Street, Cincinnati, is the manager of Chester Park, in your city.

MIRROR READERS, New York: We find no record of Emily Roger or Rogare. The editors of the Musical Courier might be able to give information concerning her.

Mrs. C. E. R., Grand Rapids, Mich.: Mabel Dufrene made her professional debut as Madame Dufrene in Zaza with Mrs. Leslie Carter last season, at which time she was a student of the American Academy of the Dramatic Arts.

C. W., New York.—The Barnum and Bailey Circus is now playing in Germany, and will spend the entire season at the principal German cities. The date of return to this country has not been definitely fixed.

CONSTANT READER, Philadelphia: 1. The publications of the Dunlap Society are circulated exclusively among members of the society. For particulars address the president, Douglas Taylor, 333 West Twenty-second street, New York. 2. Viola Allen's Summer home is at Great Neck, Long Island.

G. M. Louis: It is evident that you are now engaged in a business in which you make a living. On general principles it would be unwise for you to abandon that for the uncertainties of the stage, especially as you have had no stage money enough for a course in one of the most New York dramatic schools, that avenue is the most promising one in the circumstances, as in case you have ability you would have an opportunity to show it. The schools put forward their more able pupils at public performances.

## THE END OF THE SEASON.

### Life, May 24.

Something over one hundred and fifty plays and musical entertainments of the lighter order have been required to fill New York's capacious maw for amusements during the short season lasting from September to May and now drawing to its close. This figure does not include concerts nor the operas produced at the Metropolitan Opera House and the American Theatre. Nor does it take into account the theatres of Brooklyn and New York's other outlying dependencies.

Over one hundred and fifty productions, and those of any real artistic or literary value can be counted practically on the fingers of one hand! Sit down, good, optimist, scan the list and see whether you can, without a blush, reaffirm your favorite statement that the American stage is rapidly improving, and that those who hold to the contrary are soured pessimists and dyspeptic carpers. Separate the wheat from the chaff and note the proportion. Observe the representation given to the American dramatist and the American actor. Pick out the plays sufficiently strong and real and meritorious from their human interest to make one wish to see them a second time. Mark the advances in the art of acting. Then claim, if you can, that the season has been one of progress.

The dramatic year has been notable for one thing. The American public has had its attention strongly called to the insidious effort to make indecency legitimate on our stage. The crusade against Sappho, ridiculous as it was, has emphatically pointed out the systematic efforts of the Theatrical Syndicate to popularize the uncanny forces that for the most part have their origin in Paris. This work has been going on for some time, the American versions of the French plays retaining more and more of their original dirt so long as the Syndicate found that there was no protest made by the public prints. The Sappho persecution has made theatregoers inquire why nothing was done to stop the dirtier farces produced by the Syndicate. The result was that these pieces were quietly withdrawn from the New York stage, and the last few weeks of the season saw the theatres free from them. It may be taken for granted, though, that the relief is not a permanent one. There is money to be made from these plays, and their promoters are not the class of men to give up anything, no matter what its character, provided there is money to be made out of it. They are only waiting for the clouds to roll by, when they will quietly renew their work of corruption.

The season has also been characterized by the opening up of a new public to be exploited by the managers. It has long been a tradition of the theatre that religion was a dangerous topic for the stage, and that its use meant failure. The success of Wilson Barrett's Sign of the Cross pointed out the fact that if spectacle and Christianity were mingled in the proper proportions there was a large number of people, not habitual theatregoers, who would pay to see the spectacle, including ballet, providing the religious favoring was added in sufficient measure. This appeal to our national hypocrisy is responsible for the wave of Ben Hur and Quo Vadis that has enveloped the country.

From the mass of indifferent stuff the season has given us there stand out such productions as Becky Sharp, Robespierre, When We Were Twenty-one, Madame Butterfly, Oliver Goldsmith, and The Sunken Bell. Of less value, but still far above the average, were Sherlock Holmes, Miss Hobbs, The Manoeuvre of Jane, The Pride of Jennico, and The Only Way. Not a long nor distinguished list when one considers the vast amount of energy employed in the theatrical business, and the large sum of money the New York public spends yearly for theatrical amusement. With so much effort and expenditure under less vulgar and mercenary direction the record might easily have been a better one.

So far as the art of acting goes, not one new name has been added to the roll of fame, and the profession at large seems quite content with mediocrity. Reduced to the position of mere puppets in the hands of sordid managers, actors find that artistic ambition is a quality not desired, and certainly not encouraged. The lower tastes are the only ones catered to, and there is little in the present atmosphere of the stage to stimulate artistic effort.

In the theatregoing public itself there has been little change. It takes what entertainment the Syndicate chooses to give and pays what money the Syndicate chooses to ask. The public's regular investment in theatrical gold bricks lends color to the charge that New York is the largest jay town in the United States.

This may seem a discouraged and discouraging review of the season's work, but no candid person who scans the list of the year's productions will claim that it is not justified by the facts. The subsidized critic who differs with these conclusions, when put to furnishing his arguments on the other side, finds himself limited to pointing with pride to the improved quality of the plush furniture used on stages of the Syndicate theatres.

## LETTER TO THE EDITOR.

### Miss Gailand's Teacher.

DAILY ADVERTISER.  
NEWARK, N. J., May 23, 1900.

To the Editor of The Dramatic Mirror:  
Sir.—In a recent issue of the New York Sun the statement was made that the remarkable success of Bertha Gailand in The Pride of Jennico reflected great credit on a certain school of acting, the Sun giving the name of the school. I had the pleasure of Miss Gailand's acquaintance until the time she made her debut on the stage, and I know that if she had attended any school of acting it was for a very brief period. I think, also, it is altogether unlikely that she has been a pupil in such an institution since she began her stage career.

In all the criticisms I have read which referred to Miss Gailand, I saw not a single mention of the fact that for years she had been a pupil of the late George Edgar. Like many other earnest disciples of dramatic art, Mr. Edgar, while alive, was denied the rewards that should have been his; now that he is dead, surely his memory deserves any tribute that can honestly be paid it.

Mr. Edgar never had a pupil with whom he toiled harder, or in whose future success he had more certain faith, than Miss Gailand. Time was nothing to the old enthusiast when he had his favorite pupil in his studio, and in his leisure hours he never grew weary of telling his friends what bright prospects were hers. That all credit should have been denied Mr. Edgar, as far as Miss Gailand is concerned, seems extraordinary to me in view of the fact that most of the older dramatic critics of New York had seen the young woman at work under her instructor. Many of these critics are also aware that Mr. Edgar accompanied Miss Gailand on her first professional trip, from which he returned with a still firmer belief that she was destined to become one of the leading actresses on the American stage.

I have read the Sun's press notices for the Ladies' Home Journal and let other inaccurate statements go by without more than private protest, but in this case I feel that justice to Mr. Edgar's memory demands this correction, and I trust you will allow me the use of your valuable space in which to make it.

Yours respectfully,

EDWARD W. GRAY.

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## THE USHER.



President Aldrich's subscription for the Actors' home goes bravely on, and what at first seemed a slow and difficult project now appears to be certain of early completion.

The characteristic energy displayed by Mr. Aldrich in securing contributions to this admirable purpose has been marked with signal success. Prominent members of the profession in large numbers have answered his appeal with generous liberality.

The general public has not come to the front in behalf of an object that ought to move their interest and sympathy; but it will be all the more gratifying to managers and actors if the whole work is accomplished by them without outside help.

There may be some who would like to subscribe for the actors' home who would prefer to make their donations without newspaper publicity. The gifts of such persons may be sent privately to the office of the Actors' Fund. Meanwhile, the public subscription is growing with remarkable rapidity.

The founding of a sanitarium and retreat by the Actors' Fund is a certainty, and it will be the grandest work yet accomplished by that charity.

Hillary Bell—who with the aid of a scrapbook and a more or less nimble wit grinds out a daily column of comment on dramatic matters for the *Press*—is versatile in his pursuits. He paints a picture now and then; he has been the press agent for Manhattan Beach; he has a connection with the directorate of the variously celebrated Mutual Reserve Life Association, which frequently requires the aid of an experienced newspaper worker, and he serves industriously as the special advocate of Zaza.

Mr. Bell—quite naturally—is a publicly professed believer in the Theatrical Trust and all its works. He says, with apparent seriousness, that "the organization of the Trust has benefited plays and players."

He predicts that "with the Trust governing the play we may look forward to the time when the theatre will be conducted on business principles, in its acting as well as its management."

Of course, all these things depend upon the point of view. Mr. Bell's mind, although swept by ocean breezes for a while and practiced in Mutual Reserve gymnastics, may be able to look forth with satisfaction upon the situation and see that the stage has improved under Trust conditions.

The worship of "business principles" is calculated to make a journalist of Mr. Bell's versatile talents see anything, except the truth.

And when he peers into the future and waxes prophetic, Mr. Bell observes a phenomenon equally extraordinary. We have often wondered to what result the influence of the Trust upon the art of acting would lead eventually—what the encouragement of mediocrity and the discouragement of talent would bring about.

We know now, for Mr. Bell has prophesied. Acting will be founded on business principles. That is to be the new school of dramatic interpretation. Precisely how these principles are to be applied to the reproduction and representation of life nobody knows yet. But possibly Mr. Bell will turn aside from his happy contemplation of the blessings conferred by the Trust and of the noble work of the widows' and orphans' hope, the Mutual Reserve, long enough to enlighten an expectant community.

Temperament, talent, technique, and artistic feeling will become things of the past among actors. The characterizations of the future will attract, move, divert and delight the public by virtue of and in the degree that they possess business principles.

Reasoning from the state of management as it exists in America at the present time, it is clear that according to our tinkling Bell the application to it of "business principles" means killing healthy competition, smothering independent enterprise, vulgarizing and degrading dramatic art, and demanding and getting an unholy share of other people's profits.

Mr. Bell evidently approves and applauds the scheme that compels managers of theatres and managers of companies to pay an iniquitous tax to a small group of monopolistic middlemen for the privilege of earning a living. And he rejoices possibly in the result of such an artificial control—namely, the steady progress downward of plays and acting in the United States, with the accompanying deterioration of the standard of public taste.

To this condition Mr. Bell, so far as his modest influence extends outside of Reserve circles, is a cheerful contributor. He was among the first of the metropolitan dramatic writers to discard the ideals that are incompatible with latter-day theatrical developments, as well as inconvenient in other respects, and it may not be long before he makes another valuable discovery—that dramatic criticism, as well as acting, "will be conducted on business principles."

A dispatch from J. M. Lévêque, the editor of the New Orleans *Harlequin*—a journal that is attracting wide attention by its vigor and cleverness—announces that he has secured the introduction in the Louisiana house and senate of the bill to protect manuscript or uncopyrighted plays which the American Dramatists' Club is advocating for its passage in the various States.

This bill makes it a misdemeanor—punish-

able by fine or imprisonment, or both—to pirate plays for which Federal copyright has not been secured. It was passed by the Legislature of this State last year and is now in force.

Similar bills have been presented or will be introduced this year in the Legislatures of Ohio, Connecticut, Massachusetts, Illinois, Pennsylvania, Alabama, Mississippi and Texas. Undoubtedly a uniform law will be adopted by all the States.

As the majority of plays are not copyrighted and as the protection afforded manuscript plays under the common law is inadequate to prevent wholesale piracy, the urgent need of State legislation fixing a suitable penalty is obvious.

Some time ago *The Mirror* had occasion to expose a few of the misrepresentations of the *Sun's* dramatic man and to reveal the results of a microscopic examination of his motives. The lesson was salutary, and he has since then kept his imagination and his spite more or less within bounds.

On Sunday he lapsed again, however—weakly and meekly, to be sure, but still sufficiently to suggest that he may require another treatment before long in order to restore in him a wholesome self-control and regard for the truth.

The subject of the *Sun* man's latest stumble is, of course, the Actors' Fund, an institution regarding which he has always shown crass ignorance. He pretends to view the prospective Actors' Home as indicating "a prospect of renewed prosperity" for the Actors' Fund, which he seriously asserts has had "two years of trouble."

The Fund has had no "trouble." The past two years have been as prosperous as any in

## ERNEST LAMSON.

Ernest Lamson, whose portrait appears in this issue of *The Mirror*, is an actor equally at home in dramatic, comedy or farcical work, and whose strongest hold is in the type of quiet character roles made famous by Sol Smith Russell. He made his professional debut eight seasons ago, with Walker Whiteside, playing comedy and character roles in that star's legitimate repertoire.

Mr. Lamson has had a thorough schooling in support of James A. Herne, Stuart Robson and other representative players, as well as much experience in stock work, having played in stock a long line of responsible roles, such as Captain Merryweather in *The Lottery of Love*, Spettigue in *Charley's Aunt*, Dabney in *All the Comforts of Home*, Kershaw in *Jane*, and Knowlton in *The Lost Paradise*. During the past season he has originated the eccentric juvenile role, Lem Yarrington, in David K. Higgins' comedy, *Darius Green*.

Of a naturally studious turn, Mr. Lamson has improved his leisure hours in cultivating the playwright's art, and has written several successful vaudeville sketches, besides putting forth some more scheduled for early production by Gerald Griffin and others of prominence. Success in this line has encouraged him to make a pretentious effort, and he has recently completed a country play in which he will probably be seen next Spring or the following season.

## ARTHUR REHAN DEAD.

Arthur Rehan (Arthur Crehan), brother of Ada Rehan, Hattie Russell, Kate Byron, and William Crehan, died of hemorrhages, on May 26, at the home of his mother, Mrs. Harriet Crehan, in Brooklyn, N. Y. He was born in Limerick, Ireland, thirty-eight years ago. His first appearance as an actor was made in *Across the Continent*, with his brother-in-law, Oliver Bond Byron. Subsequently he became Mr. Byron's business manager, and still later occupied a similar position for years with the late Augustin Daly, and took out touring companies of



ERNEST LAMSON

its history. The Actors' Home project, years ago proposed by Louis Aldrich, is an extension of the Fund's charitable scope, but it in no sense implies any lack of success in its regular channels of work hitherto.

So much for that favorite and chestnutty fiction of the *Sun* man.

Incidentally—eclipses being timely—the *Sun* man darkens the mirror of truth with some shadows of his own laborious manufacture respecting *THE MIRROR*, its editor and the Theatrical Trust, whose members he refers to pathetically as "these six assailed men."

The *Sun* man has been consistent in one thing, at least—he has never failed to solve the hurts of the "six assailed men," applying soothing lotions of praise and endless strips of puff-plaster. But in pursuit of this occupation our playwright-critic has often resorted to bizarre mixtures of equivocation and misstatement.

What the *Sun* man thinks and what he writes are of little consequence and neither changes one fact nor alters the record in the slightest degree. It is probable that his employers are unaware of the undercurrents that flow through his columns or what motives have directed them during the past three or four years. It is likely that the proprietors of certain other metropolitan newspapers are equally ignorant of similar situations in their own establishments. But the dramatic profession and the independent press throughout the United States are not blind to the true conditions, and consequently our journalistic microbes possess little power to effect their cheerful purposes.

## A NEW THEATRE.

A new theatre is planned for Los Angeles, Cal., to be located on Broadway, between Third and Fourth Streets. H. C. Wyatt is to have the management.

his own in the successes of the Daly company. His latest venture was with *The Great Ruby*, in which he was interested after the death of Mr. Daly. Funeral services were held in Brooklyn on May 28, and interment was made in Greenwood Cemetery.

## DENURRER IN SAPHO SLANDER SUIT.

In the suit instituted by Olga Nethersole against the Rev. Dr. Thomas Chalmers Easton, of Washington, D. C., to recover damages for alleged slander, the defendant, through his attorney, A. B. Worthington, Friday afternoon, filed a demurrer to the declaration, contending that it is bad in substance. Among the matters of law to be argued in support of the demurrer are the following: "The plaintiff's declaration states no cause of action, because the words sued upon as a slander complained of are not actionable *per se*; because the innuendo contained in the declaration is not justified by the words imputed to the defendant; because the words imputed to the defendant do not warrant the innuendo that the defendant meant that the plaintiff was leading an immoral life; because the innuendo is itself vague and uncertain."

## TO DRAMATIZE "RED POTTAGE."

Mary Cholmondeley's novel, "Red Pottage," will be dramatized for Charles Frohman by F. Kinsley Pelle in collaboration with a woman whose identity is not disclosed. Mr. Pelle wrote *An Interrupted Honeymoon*, produced at Daly's Theatre here last season. He is also at work on a comedy for Fanny Ward.

## ENGAGEMENTS.

Louise Strohmore, Kate Evans, Max Schrade, Frederick Lytell, and George H. Owens, for *Lost in Egypt*.  
Jennie Hawley, with Peter F. Dailley, for next season.  
Adolph Zink, with Jerome Sykes, next season.  
Augustus Ralston, for heavy leads at the Park Theatre, Philadelphia.  
Anne Whiting Huntington, a Washington society girl, for *Mam'selle 'Awkins*.  
Alfred Bradley, as general representative with Waggoners and Komer.

## PERSONAL.



TOWLER.—Jeanne Towler, who has just resigned from the cast of *A Runaway Girl*, has done nearly all of her dramatic work on the Daly stage. She was engaged by the late Augustin Daly some three years ago, and has been a member of the organization ever since, with the exception of a short engagement with De Wolf Hopper in *The Charlatan*. Miss Towler has done some excellent character work and her style of acting is frequently compared with that of Elita Proctor Otis, to whom, physically, she bears a considerable resemblance. As *Lady Coddle* in *A Runaway Girl* she gave a very notable impersonation.

BROADHURST.—George H. Broadhurst returned on Saturday from California, where in three months he wrote a new farce and gained eleven pounds in weight. The farce is called *The House that Jack Built*, and it will be produced at the Madison Square Theatre early in the autumn. The chief roles will be originated by Thomas A. Wise and Annie Yeamans.

KIDDER.—Kathryn Kidder sailed last Saturday on the *Minnesota* for London. She will visit Paris during the summer and will spend some time in Italy, returning to this side in September to open her co-starring tour with Louis James.

LANGTRY.—Mrs. Langtry suddenly changed her plans last week in the matter of returning to England, and instead of sailing with her company on the *New England* from Boston, she came to New York and sailed on the *St. Louis*. A disagreement between the star and her supporters is said to have caused the rearrangement.

KYLE.—Madeleine Lucette Ryley's new comedy, *My Lady Dainty*, will be produced at a special matinee at Terry's Theatre, London, June 8.

ELDRIDGE.—"Aunt" Louisa Eldridge mourns the loss of her cherished "Star Spangled Banner" brooch. Though she has advertised it, and the pin has her name inscribed upon it, the finder has not yet returned it to its owner.

FERNANDEZ.—Bijou Fernandez, who was seriously ill at her mother's summer home, Larchmont, N. Y., is now convalescent.

MARTINOT.—Sadie Martinot will again appear with Henry Miller during his summer season in San Francisco.

BERTRAM.—Helen Bertram will be prima donna with Jerome Sykes next season.

THALBERG.—T. R. Thalberg, an English actor seen here with Olga Nethersole, has dramatized, in collaboration with Gerald Garney, Robert Louis Stevenson's novel, "Treasure Island," and will produce the play June 4 at Glasgow. Mr. Thalberg will play Otto Friedrich Wilhelm, and Marion Terry the Princess. Royalties will be paid to Mr. Stevenson's heirs.

ROBERTSON.—Forbes Robertson has bought the English rights to *The Cloister*, the drama by Emile Verhaeren, the Belgian poet, and will produce it in London.

THOMAS.—Augustus Thomas recently appeared as an after dinner speaker under the auspices of the New Rochelle, N. Y., Board of Trade, and made an unqualified hit.

BELASCO.—David Belasco is to make a play from "Miss Cherry Blossom of Tokin," a story by John Luther Long, author of "Madame Butterfly," that Mr. Belasco also dramatized.

MANX.—Mr. and Mrs. Louis Mann (Clara Lipman) sailed on Saturday to spend the summer in Europe. Leo Dietrichstein is going to write a play for their next season.

HALL.—Josephine Hall was ill last week and came to New York from Philadelphia, where her role in *Mam'selle 'Awkins* was played by Nellie Beaumont.

BRAMWELL.—William Bramwell, for two seasons leading man with Eugenie Blair, is arranging to star next season.

HARRIGAN.—Edward Harrigan will tour next season in a new version of *Old Lavender*, under management of James H. Alliger.

BENNETT.—Gertrude Bennett has been engaged for the part of Amy Falconer, in Liebler and Company's production of *The Choir Invisible*. Miss Bennett was very favorably noticed the past season for her delightful performance of Constance, in *The Musketeers*, with James O'Neill.

ROBINS.—Elizabeth Robins, who recently added to the laurels won as an actress in Ibsen dramas by writing a successful novel, will publish her second book in the autumn.

EMMET.—J. K. Emmet intends to star in a Transvaal play, entitled *The Outpost*, in which he will impersonate a Boer hero.

## AMONG THE DRAMATISTS.

Marguerite Morington has written a pastoral play that John B. Doris means to produce in the autumn, and which he has engaged Max Freeman to stage.

Albee E. Ives has just completed a new comedy drama, *A Southern Rose*. It tells a story of the South, but it is not a war play.



CURRENT AMUSEMENTS.

Week Ending June 2.  
Rushmore Borough.

METROPOLIS (Third Ave. and 14th St.), Closed Sat., May 5.  
OLYMPIC (10th Ave. bet. 12th and 13th Sts.), Closed Sat., May 5.  
HARLEM OF PRA HOUSE (200-21 West 12th St.), Closed Sat., May 5.  
HURTING AND SEAMON'S (200-21 West 12th St.), VAUDEVILLE.  
PROCTOR'S HARLEM (125th St. bet. Lexington Ave.), Closed Sat., May 5.  
PROCTOR'S PALACE (30th St. bet. Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.  
CARLSON'S HALL (Seventh Ave. and 5th St.), Closed Sat., May 5.  
NEW YORK (Broadway and 4th St.), QUO VADIS—11th Week—5 to 8 Times.  
CRITERION (Broadway and 40th St.) JAMES K. HACKETT IN THE PRIDE OF JENNICO—12th Week—5 to 8 Times.  
BERKELEY LYCEUM (20 West 4th St.), Closed.  
VICTORIA (Seventh Ave. and 4th St.), Closed Sat., April 29.  
REPUBLIC (200-21 West 4th St., adjoining the Victoria), new building.  
AMERICAN (Eighth Ave., 4th and 5th Sts.), Closed Sat., May 5.  
MURRAY HILL (Lexington Ave. and 41st St.) HENRY V. DONNELLY STOCK IN NANCY AND COMPANY.  
BROADWAY (Broadway and 41st St.), Closed Sat., May 5.  
MENDENHALL'S HALL (113 West 40th St.), Closed Sat., May 5.  
KNIFER (Broadway and 4th St.), Closed Sat., May 5.  
METROPOLITAN (200-21 West 12th St.), Closed Sat., May 5.  
CASINO (Broadway and 30th St.), THE CASINO GIRL—11th Week—7 to 10 Times.  
KNICKERBOCKER (Broadway and 30th St.), Closed Sat., May 5.  
HUNTER SQUARE (Broadway and 30th St.), Closed Sat., May 5.  
GARRICK (20th St. East of Sixth Ave.), WILLIAM GILMORE IN THE PRIDE OF JENNICO—12th Week—5 to 8 Times.  
KOSTER & MIAL'S (145-149 West 34th St.), VAUDEVILLE.  
SCHLEY (112 West 34th St.), Closed Sat., April 29.  
MAKIN'S HALL (125-127 Broadway), Closed Sat., May 5.  
THEATRE AVENUE (Third Ave. and 34th St.), THE MIDNIGHT FLOOD.  
BLISS (125 Broadway), Closed Sat., April 29.  
WALLACE'S (Broadway and 34th St.), OLGA NETHERSOLE IN THE PRIDE OF JENNICO—12th Week—5 to 8 Times.  
DALY'S (Broadway and 34th St.), A RUNAWAY GIRL—11th Week—5 to 8 Times.  
WEEKS & FIELDER (Broadway and 34th St.), Closed Sat., May 5.  
COMMITTEE (Broadway and 34th St.), Closed Sat., April 29.  
PROCTOR'S FIFTH AVENUE (Broadway and 34th St.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.  
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 5.  
MADISON SQUARE GARDEN (Madison and Fourth Ave., 24th and 25th Sts.), Closed.  
MINKS (312-314 Eighth Ave.), Closed Sat., May 5.  
MADISON (34th Ave. bet. 3rd and 4th Sts.), Closed Sat., April 29.  
LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), Closed Sat., May 5.  
EDEN (32d St. bet. 3rd and 4th Sts.), FIGURES IN WAX—CONCRETE AND VAUDEVILLE.  
PROCTOR'S (200-21 West 12th St.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.  
GRAND OPERA (30th St. bet. Lexington Ave. and 3rd Ave.), CHAUCERY IN A ROMANCE OF A ROMANCE OF A ROMANCE.  
CHICKERING HALL (Fifth Ave. and 16th St.), Closed permanently Thurs. Eve., April 12, 1909.  
REVUE PLACE (Southwest cor. 13th St.), Closed Mon., April 29.  
FOURTEENTH ST. (14th St. bet. 3rd and 4th Sts.), Closed Sat., May 5.  
KEITH'S (East 14th St. bet. Broadway), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.  
ACADEMY (34th St. bet. 3rd and 4th Sts.), WOMAN AND WINE—5 to 8 Times.  
TONY PATTON'S (Fanny Building, 14th St.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.  
DEWEY (32d St. bet. 3rd and 4th Sts.), THE UPRIGHTS.  
STAR (Broadway and 14th St.), BLACK PATTI TROUBADOURS.  
GERMANIA (145-149 West 34th St.), Closed Sat., May 5.  
LADY (32-34 Severy), THE TROUBADOUR CLUB.  
PROCTOR'S (200-21 West 12th St.), THE TROUBADOUR CLUB.  
MINKS (312-314 Eighth Ave.), Closed Sat., May 5.  
THALIA (46-48 Severy), Closed.  
WINDMILL (46-48 Severy), Closed.  
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (1740 194 Montague St.).  
FARM (30 Fulton St.), THEATRE SQUARE OPERA COMPANY IN LUCIA DI LAMMERMOOR AND MIGNON.  
HYDE & BERMAN'S (300-302 Adams St.), Closed Mon., May 5.  
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 5.  
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), ALBERTA GALLATIN IN SAPHO.  
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.  
UNIQUE (304-306 Grand St.), VAUDEVILLE.  
CRITERION (Grand Ave. and Fulton St.), Closed.  
AMPHION (45-47 Bedford Ave.), Closed Sat., April 29.  
STAR (300-302 Adams St.), FLYAN'S BIO SENSATION.  
EMPIRE (300-302 South 4th St.), Closed Mon., May 5.  
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.  
GAYETY (Broadway and Middleton St.), Closed Sun., May 5.  
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 5.  
BLISS (Smith and Livingston Sts.), Closed Sat., May 5.  
MONTAUK (300-302 Fulton St.), THEATRE SQUARE OPERA COMPANY IN LUCIA DI LAMMERMOOR AND MIGNON.  
MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 5.  
ORPHEUS (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.  
FULLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Murray Hill—Nancy and Company.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, revived last evening Augustin Daly's adaptation from the German, Nancy and Company. The rollicking comedy afforded to all of the players excellent opportunities for the display of their best talents in the lighter vein, and it served to amuse the audience highly from beginning to end.  
Ralph Stuart was an attractive, breezy Keefe O'Keefe, Walter Allen a capital Ebenezer Griffing, and Charles D. Waldron a manly, though rather stiff, Paul Ransell. Thomas L. Coleman's impersonation of Tippy Brasher deserves only praise. His comic distress in the first act was as good a bit of humorous work as he has done this season. Edwin Nicander was droll to a degree as Silas Stockard, and A. E. Gilliam was very acceptable as Julius, the bell-boy.  
Dorothy Donnelly in appearance came up to the complimentary descriptions of Nancy Brasher in the lines of the play, and her acting of the part was thoroughly pleasing. Georgia Welles was delightful as Daisy Griffing, and Mrs. Thomas Barry made her customary hit in the role of Mrs. Dangers. The two other roles, Orinda and Miss Stuart, were capably played by Miss Sawyer and Miss Stuart. Next week, Caste.

Third Avenue—The Midnight Flood.

The final week of the season at the Third Avenue Theatre began last night with the presentation of The Midnight Flood, a melodrama that in seasons past won popularity at the People's Theatre. As in the former local presentations, Louis Egan played the role of Tim Westleaf, the tramp hero, a character in which he exhibits power in comedy and pathos. Eugene Santy was a striking though conventional villain as Dr. Sheldon, and Logan Paul was sympathetic in the part of Squire Morse. Harry Levian was a capital Zachary Giggles, and Will J. Irwin and Louis Thiel were satisfactory as Walter Wilkins and Reliance, respectively.  
Gussie Gardner gave a spirited impersonation of Clover Kenworthy, Dorothy Irvin was sufficiently impressive as Jane Morton, and Evelyn Forbes acted the role of Alice Sedley very prettily. The scenic effects were up to the usual standard of the Third Avenue. The theatre will be closed after this week until Aug. 4, when it will be opened with the production of a new English melodrama.

Star—Black Patti Troubadours.

Voelckel and Nolan's Black Patti Troubadours, headed by the Black Patti (Madame Sissleretta Jones) herself, came back to town at the Star Theatre last evening and delighted a crowded house. Since they were last here the company have toured all over the country, covering more than 25,000 miles, and the trip has been a succession of triumphs for star and company.  
The last evening was on the order of the one shown here upon the occasion of the company's preceding visit, but it was brighter and better. It began with a burlesque, followed by an all-out introduction of the Black Patti Troubadours.

Sextette, Sisters Meredith, the Watts, Bland and Bailey, Mattie Phillips, Irving Jones, and the Avery. The closing number was an operatic medley, with the Black Patti, Mary Rector, C. H. Francis, James Lightfoot, James H. Gray, and Anthony D. Byrd as soloists.  
Everything went with great applause, and the sparkle, dash and really fine musical work made up a capital entertainment. This engagement closes the season at the Star.

At Other Playhouses.

WALLACE'S.—Olga Nethersole's engagement in Sapho will close this (Tuesday) evening.  
GARRICK.—William Gillette remains in Sherlock Holmes.  
CRITERION.—James K. Hackett continues in The Pride of Jennico.  
DALY'S.—A Runaway Girl has begun the last week of its return engagement.  
NEW YORK.—Quo Vadis is still the bill.  
ACADEMY.—Woman and Wine has been successfully transferred from the Manhattan.  
CASINO.—The Casino Girl entertains large audiences.  
GRAND OPERA HOUSE.—Chauncy Olcott returned to town last evening in A Romance of Athlone.

AN OPERATIC FAREWELL.

On Saturday evening the Castle Square Opera company sang farewell to the American Theatre and to the audience that has largely supported "opera in English" since Christmas Day, 1897. Next season many of the singers and auditors will doubtless meet again at the Metropolitan, but it will be under different conditions and perhaps in a different spirit. The Castle Square artists and the castle square patrons have been very near and dear to each other at the American. The good-bye was a fitting one.  
The programme of the evening consisted of scenes from Carmen, Lucia di Lammermoor, La Traviata, Il Trovatore, Rigoletto and Martha. In these appeared Selma Kroneid, Miro Delamotte, Harry Luckstone, Yvonne de Treville, W. H. Clarke, Joseph F. Sheehan, William Merrens, Adam Leiman, Mary Linn, Grace Golden, D. Eloise Morgan, Katherine Condon, Harry Davies, Adelaide Norwood, Maude Lambert, Reginald Roberts, William Proette, Frank Moulan, and Charles Myers.  
After the performance there were calls for Henry W. Savage, the manager of the company. He responded with a brief address in which he thanked his patrons for their support and said that the plan for next season in no way meant a discontinuance of his enterprise, but simply an advance from Eighth Avenue to Broadway. At the close of the evening the audience joined the company in singing "Auld Lang Syne" and the "Star Spangled Banner."

MARY MANNERING AS JANICE MEREDITH.

The arrangement by which Mary Manning was to star under the management of F. C. Whitney has been dissolved by mutual consent, and yesterday afternoon Miss Manning signed contracts with Frank McKee to manage her for five years.  
Miss Manning's first stellar appearance will be as Janice Meredith in Edward E. Rose's dramatization of Paul Leicester Ford's novel of that name. Her tour will open early next season in a nearby city, after which she will open at a New York theatre for an indefinite period. Miss Manning's contract calls for her appearance in this city each season. She has secured options on the dramatization of Anthony Hope's "The Heart of the Princess Odra," and of The Wayward Lodge, by Mrs. Allan Arthur and Victor Mapes.  
Since Miss Manning's intention to leave Daniel Frohman's management and star became known she has received a multitude of offers from almost every prominent manager in this country and some from England. The part of Janice should give her great opportunities, and her talents and personal popularity would indicate that a successful career as a star awaits her.

ANNUAL MEETING OF THE A. C. A.

The annual meeting of the Actors' Church Alliance for the election of officers and the transaction of other business will be held in Berkeley Lyceum, West Forty-fourth Street, near Fifth Avenue, next Tuesday evening, June 5, at 8 P. M. The president of the Alliance, the Right Rev. Henry C. Potter, D.D., will occupy the chair, and will make an address. Among other speakers will be the Rev. Dr. Heber Newton, rector of All Souls' Church; the Rev. Dr. E. Walpole Warren, rector of St. James' Church; Mr. Shaw and Frederick Ward. At the close of the addresses reports will be given, and the regular election of officers for the ensuing year will be held. All members of the dramatic profession, together with members and friends of the Alliance, are cordially invited to be present.

THE RAYS SECURE SELDEN.

Before their departure for Europe last week, Johnny and Emma Ray closed a contract that had been under consideration for some weeks, whereby they secure the services of their former manager and playwright, Edgar Selden, for a term of years. Mr. Selden has received a cablegram telling of the Rays' safe arrival in Liverpool, whence, after a short sojourn, they will undertake a tour of Europe, including a fortnight in Venice, returning to America in time for their opening about the middle of September. The Rays in all probability will be seen in London next Spring, producing A Hot Old Time with their entire American company, under direction of Mr. Selden.

A NEW PLAY FOR JULIA MARLOWE.

Julia Marlowe has accepted for production a new play entitled The Awakening, written by Harriet Ford and Beatrice De Mille, authors of The Greatest Thing in the World.

SAID TO THE MIRROR.

CHESTER DE VONDER: "In THE MIRROR two weeks ago I saw a letter written by J. C. Nugent, in which he makes a charge of dishonesty against Mr. Walters and myself. We have not given a performance of Mr. Nugent's Robinson Crusoe. The dramatization we used is not in one line, situation, climax, character or act like that written by Mr. Nugent. The MS., playbills, etc., can be seen at the Aulic Hotel, where I have my quarters, at any time by Mr. Nugent or any one who may represent him. Mr. Nugent makes the broad statement that his is the only dramatization of 'Robinson Crusoe' in existence. There are no less than half a dozen adaptations of 'Robinson Crusoe.' One can be found at the play publishing house of T. Henry French."  
L. D. BLODDELL: "My advertisement in THE MIRROR brought me enough replies to fill a dozen parks for the season. I am pleased to say that I have the entire season booked for Dorney's Park, near Allentown, Pa. Joe Fitzpatrick, late comedian of Tim Murphy's The Carpetbagger, will be my business representative in the casino. I have also engaged Professor S. W. Kimball and John Harlin as managers of the bathing beach. The season will open on June 9."

A. W. HERMAN: "The Eastern A Young Wife company will not be under the direction of W. W. Randall next season. Mr. Randall will have a company which will go to the coast. J. K. Tillotson's company will be under my direction."  
MART W. HANLEY: "Robert Mantell has had a very successful season of thirty-seven weeks under my management, and the outlook for next season is very bright. He will have a new play by W. A. Tremayne, author of A Secret Warranty and adapter of The Dagger and the Cross, next season, entitled A Free Lance."

STIPULATIONS AS TO SAPHO.

In the case of Olga Nethersole against William V. Kanous, Maud Edna Hall, Paul Gilmore, and George E. Lothrop, to prevent the defendants from representing a version of Sapho employing certain details of business, etc., claimed to have been original in Miss Nethersole's production of Clyde Fitch's play of that name, the case was settled out of court, as detailed in the Boston Herald. The stipulations among other things, that in the first scene of the first act of this version of the play Fanny Legrand shall not wear a Grecian costume; that the pedestal shall be eliminated; that the tripod and the burning of incense shall be eliminated; that the balcony across the stage shall be removed; that in marching to supper the characters shall not employ a stairway, and the Faust music shall not be used; that the presentation of the wreath to Fanny after the recitation shall be eliminated; that on the programme the description of persons after the characters as "artists' models, danseuses, musicians and guests," shall be eliminated.

In the second scene of the first act it is stipulated that the character of the concierge shall be removed and the house shall be Jean's instead of Fanny's; and that the characters of Mimi, Clarice, Tina del Monte, and Margot shall be eliminated.

In the second act, it is stipulated, the statuette on the piano and the words, "I refuse to carry a hand-box," shall be eliminated; the business of Uncle Casaire in peeping through a keyhole, and the business of taking up the statuette and throwing it on the ground shall be eliminated; that Irene shall not appear in the second act; that the kitchen opening shall be removed to the left centre of the stage and the piano shall be moved up stage in front of the door, and that the business and the situation between Fanny and Jean at the end of the act shall be eliminated.

In the third act it is stipulated that the balustrade and stairway shall be removed, the clock taken from its place on the stairway landing, and the fireplace be removed from the right side of the stage; that Cesarine shall not be at the supper table; that in the scene between Fanny and the child there shall be no dialogue or intimation to the child to call Fanny mother; that the entire business of Jean's discovery of Fanny appealing to the child to call her "mother" shall be eliminated; that the entire business of Jean's coming Fanny by force or attempted force to admit that Flamant is the father of the child or she the mother shall be eliminated.

In the fourth act it is stipulated that instead of Flamant entering he shall be discovered on the stage on the rising of the curtain and after exit shall not return; that Jean's lying upon the couch while Fanny is writing the letter shall be eliminated, and that the business of the maid sitting on the trunk shall be eliminated. It is further stipulated that the defendants shall not in any printing or advertising refer to the Fitch version or the New York run of the play, and that an injunction may issue against the defendants on any violation of the agreement.

THE LEAGUE'S ANNUAL MEETING.

The Herald Square Theatre was crowded yesterday afternoon with members of the Professional Women's League and their guests. The occasion was the annual meeting of the League, which is always a pleasant event. This year, as usual, the programme consisted of ceremonies of an official nature and an entertainment in which the members of the League took part. Mrs. A. M. Palmer, the President, made an address, in which the work of the League during the past year was reviewed. Mrs. Edwin Arden, the Treasurer, presented her annual report, and the officers elected recently were installed by Mrs. Palmer.

These comprised the official ceremonies. They were interspersed with vocal selections by the League's Quartette, Inez Crabtree, Mrs. Harry Krot, Suzanne Leonard Westford, and Helene Livingston Coulter; solos by Martha Miner, soprano; Fielding Roselle, contralto, and Katherine Ruth Heyman, pianist. All the musical numbers were encored warmly. Fannie M. Spencer ably filled the post of musical director and accompanist.

The second half of the programme was devoted to a skit, Bill-Boarded, written by Emma V. Sheridan and Mary T. Stone, in which a number of well-known play characters and their interpreters were travestied cleverly. The first honors of the performance went to Mary Shaw, as Sapho, meaning thereby Olga Nethersole. Always the artist, Miss Shaw gave a capital burlesque of Miss Nethersole, with all her mannerisms of speech, action and gesture. Stella Kenney pictured Dora Woodbury (May Buckley) in Hearts Are Trumps, and right charming she was. Roselle Knott was excellent as the Spirit of Romance. "Aunt" Louisa Eldridge and Mrs. W. G. Jones appeared as their own popular selves, and couldn't have had more pleasing roles. The rest of the burlesquers were Velma Swanson as Mrs. Carter in Zaza; Amelia Summerville as Lady Winfield (Amelia Bingham) in Hearts Are Trumps; Helen Keating as Maud St. Trevor (Jessie Busley) in the same play; Mrs. John Glendinning as the Countess Lanieres; Mabelle Evenson as Henriette, and Bessie Rogow as Louise in The Two Orphans; Gertrude Perry as Anna Moore in 'Way Down East'; Rosalie de Veaux as Hazel Kirke; Minnie Monk as a dramatic agent; Hattie Neffien as a dramatist, and Maud Keam Stover as an actress. Without exception all caught the spirit of the burlesque and gave amusing performances. The skit was full of amusing lines and hits that kept the audience laughing steadily. The authors were called out at the fall of the curtain.

GILMORE'S AUDITORIUM SOLD AND LEASED.

Gilmore's Auditorium, Philadelphia, was sold on May 26 by Manager E. J. Gilmore to Alexander Balfour, representing a Philadelphia syndicate. The purchase price was \$300,000. The official announcement as to the theatre's future policy and a retrospect of its latest modern and successful theatre follows: The entire interest in the house owned and managed by William J. Gilmore has been sold to a syndicate of local capitalists, headed by Alexander Balfour. Manager Gilmore, who has directed its fortunes with signal ability and the greatest success, originally as lessee and manager and subsequently sole owner for a period of twenty-two years, retires, and J. Bard Worrell will assume complete and active control. The men who have acquired this valuable theatrical property, which embraces the entire plant, ground and theatre thereon, with its valuable franchises, fixtures, machinery, good will, assets and liabilities of the departing owner, propose to operate the same on the same consistent lines as heretofore, with still higher possibilities in catering for the very best class of legitimate attractions under liberal, conservative and far-reaching managerial direction. In an interview, Mr. Gilmore said yesterday that the move was strictly a business proposition which he had long had in contemplation; that he had been actively engaged in the theatrical business for a period of thirty-eight years; that having now reached an age when he believes himself entitled to some rest, he has resolved to free himself from his business cares entirely, and expects to take an extended tour in search of recreation and health. Mr. Gilmore feels that having given to Philadelphia its finest theatrical structure, and being conscious that he is to be succeeded by a capable successor, who has also had years of experience, the height of his ambition has been reached. Since the erection of the Auditorium it has presented to the public the very highest type of performance, and is popular with the masses from its long and successful career in amusement catering, and under the new management a most meritorious standard of dramatic offerings will be preserved. The theatre will appeal with confidence to the best class of representative attractions. Manager Worrell has already booked some of the finest in the country, and is in negotiation with foreign authors, and has received options and primary claims on some of the latest dramatizations of world-wide repute.

REFLECTIONS.



The above is a likeness of Gussie Hart, minus her familiar "coon" make-up. While of late Mrs. Hart has been closely identified with the impersonation of "coon" and Filipino characters, it is well to remember that for many years she has been considered one of the best white soubrettes on the American stage. Before her daughter, the late Katie Hart, died, the two did a sketch that procured for them offers innumerable from managers of dramatic companies. It was only after Katie's death, however, that Mrs. Hart left vaudeville and permanently entered the ranks of the legitimate. Some of Mrs. Hart's more recent engagements have been under the management of Augustus Pitou, George Lederer, Edward Harrigan and May Irwin. Just now she is playing Topsy in Uncle Tom's Cabin, and her delineation is spontaneous and artistic.

Herbert Fortier, leading man of Darkest Russia, is a Torontonian, and was warmly welcomed and extensively entertained during the company's Toronto engagement recently.

Under date of May 16 the San Francisco Examiner and Los Angeles Herald published sensational articles saying that a woman arrested in Nashville, Tenn., for being in male attire and giving her name as Minnie Warfield was really the actress Jane Holly, the alleged authority of one John C. Wray being quoted as responsible for the identification. In a later issue the Herald corrects the mistake by stating that the story is false. Miss Holly is naturally very much distressed over the great injustice done her and writes THE MIRROR saying: "I was never in Nashville but once, five years ago, have never before heard of Minnie Warfield, nor of John C. Wray, who is partly responsible for this wretched scandal. I never wore men's trousers in my life, even on the stage." Jane Holly, besides being an admirable actress, is a charming young woman, whose quiet manner and reserved bearing ill accord with such a sensational escapade as described by the two Western papers referred to. Since closing her season with the Hopkins Stock company in Chicago on May 5, Miss Holly has been visiting friends in Syracuse. She will enter suits against the newspapers mentioned above for libel.

A. Y. Pearson filed a petition in bankruptcy at Los Angeles, Cal., last week, with liabilities of \$51,000, and assets of \$100 worth of clothing claimed as exempt.

Lazette Du Brock has closed a successful season as leading lady in The Rising Generation.

Australian reports have it that a theatre is to be built in Melbourne for John F. Sheridan, of Pun on the Bristol fame.

A recent addition to the list of novels that are to be dramatized is Cyrus Townsend Brady's "For the Freedom of the Sea."

The Carleton Sisters (Hazel and Daisy), Emilie F. Subers and Thomas P. Jackson have closed with the Perach-Beldoni company, to join the Peters Comedy company.

Alden Benedict's production of Quo Vadis has been quite successful at the Academy of Music, Brooklyn. The dramatization is by Charles W. Chase, from the Wilcox translation of the novel, and in the main follows the lines of the other dramatizations seen here, although it contains some matter that the other versions omit, notably the scene of the burning of the Christians in Nero's gardens, and an attempt to actually show the combat between Ursus and the bull. The religious elements of the story are brought forward more prominently in the Chase version than in the others.

Grace Reals will leave James K. Hackett's company at the close of the run of The Pride of Jennico at the Criterion Theatre, as there is no role suited to her in Richard Carvel. Mr. Hackett's new play, Miss Reals has been very successful with Mr. Hackett, and he is sorry that by necessity he must lose her services.

Emma Madden closed her fifth year at the Girard Avenue Theatre, Philadelphia, on Saturday night. She will not be a member of that company next season. She will come to New York this week to arrange for another engagement.

James O'Neill left town yesterday for New London, where he will spend the Summer at his country place. As has been stated in THE MIRROR, arrangements have been completed by the Liebler Company for a magnificent revival of Monte Cristo next season, with Mr. O'Neill in the chief part. Monte Cristo will be played for four weeks at the Boston Theatre early in the Autumn and will then be brought to the Academy in this city for a long run.

John C. Fisher, of San Diego, Cal., arrived in New York yesterday for a brief business visit.

The annual exhibition of the work of students of Pratt Institute, Brooklyn, will occur at the Institute, May 31-June 2.

Bartley McCullum arrived in town last week to organize his Summer company for Peak's Island, Me. The company will be completed this week.

Franklyn Hurligh will sail on the New York May 30. He will visit London and Paris, returning in August.

Olga Nethersole and most of her present company will be passengers on the New York, which sails Wednesday, May 30.

The Sire Brothers have sued A. H. Chamberlyn, Pierce J. Grace and others for \$20,000 damages for alleged conspiracy to injure in attaching scenery and preventing performance of Broadway to Tokio in Boston on May 7.

Mabel Rother was taken to Bellevue Hospital last week suffering with appendicitis.

Harry Elmer, George Welby, and Sam Thall have secured the Hanlons' Le Voyage en Suisse for revival next season.

The annual Ladies' Gambol of the Lambs will occur at the Knickerbocker Theatre on May 31. There will be three burlesques, the Regenerates, Sherlock Holmes and Quo Vadis, and a musical masque called The Hall of Fame.

Among those who sailed for Europe last week were Mr. and Mrs. Herbert Sparring, Ferdinand Gottschalk, Ethel Henry, and Al. Hayman.



## THE FOREIGN STAGE.

## LONDON.

## Quo Vadis Well Received—The Nell Gwynne Plays—Clement Scott Resumes Work.

(Special Correspondence of The Mirror.)

LONDON, May 12.

After having a good time last Saturday afternoon at the opening of the Earl's Court Women's Exhibition, especially the interesting, though as yet unfinished, American department thereof, many of us show-sampling newspaper men put on our billed shirts and went along to assist at the first night of Whitney and Canby's production of "Quo Vadis" at the Adelphi. I may as well at once say that although, as a stage production, this left nothing to be desired, yet Stanislaus Stange has not made so strong a drama out of Sienkiewicz's much-boomed story as, methinks, he might have done. There are some strong scenes, of course, but most of the six acts which Stange seems to require for his purpose end with anticlimaxes of the most anti-climatic description. Were these lettings down to be ruthlessly deleted, this, the first Quo Vadis yet seen on our side, would be far more tolerable and to be endured. As it is, or rather, was a few days ago, it was not until the impulsive Marcus Vinicius delivered his speech showing how deeply he had been impressed at a meeting of Christians while he was in pursuit of Lygia that a real dramatic thrill was experienced.

It is, of course, always advisable that the dramatic interest of a drama should be crescendo rather than diminuendo, and in this respect I am able to give the worthy Stanislaus praise. From the beginning of the prison scene right on to the scene of the arena the interest is cumulative, as one may say. The scene wherein Ursula kills the wild bull and rescues the lovely Lygia, and so causes the Roman populace and soldiery to demand pardon for them, was very thrillingly worked, although no bull, real or otherwise, was introduced. Of course any one who knows anything about stage work knows jolly well that it is not practicable to bring a real bull onto the stage, and that it would be anything but dignified in a serious play to bring on an imitation bull. And yet, forsooth, most of our local critics, temporarily bitten, maybe, by the craze for realism, bitterly complained, both verbally and in ink, that this bull business was worked "off" the stage. A cynical friend of mine hazarded the suggestion that perhaps these critics complained because the omission of the real bull deprived them of a chance of seeing Lygia bound thereon, mid nodding on, as Hans Breitmann has it. Please understand that I do not say this is the reason of their complaint.

There is some excellent acting in this often interesting, but mostly unequal, melodrama. The Marcus Vinicius of your Robert Tabor is a fine, impassioned and pathetic impersonation. Lena Ashwell, although scarcely looking the character, artistically makes the most of the few opportunities she has as Lygia. That old-time clever character low comedian, G. W. Anson, although made up in somewhat cockney fashion, plays well as Nero, and Ellen Lancaster-Wallis (whose late cotton-spinning husband, John Lancaster, but the Shaftesbury) is a very striking Poppa. J. H. Barnes (otherwise Handsome Jack) is not at all suited to the character of Petronius, but he is too good an actor to fail therein, and, indeed, the part is one too popular with the audience for any one to fail therein. Edward Sass (brother-in-law to Gaiety Edwardes) is a picturesque and powerful Tigellinus, and Robert Pateman is an extremely powerful and impressive Chilo Chionides, especially in the last scene, where the miserable spy repents in horror of his awful misdeeds. The play was enthusiastically received.

Before quitting the Quo Vadis theme I may perhaps mention that Whitney and Canby and Wilson Barrett have been issuing yet more furious counterblasts at each other, and that Wilson Barrett tells me that he will produce his Quo Vadis at the Lyceum, Edinburgh, on May 29 with himself as Petronius. It would, of course, be absurd for Barrett to play Marcus Vinicius, as he would only be repeating in every way all that he did as Marcus Superbus in The Sign of the Cross.

And before quitting American matters I have to announce, and with much regret, that your quaint comedian, Richard Carle, is lying in Charing Cross Hospital, by reason of a severe accident which occurred to him while playing in an American Beauty at the Shaftesbury about the time I was mailing to you last week. Carle at one part of the play wears a huge India rubber garment, which causes him to bounce ever and anon. He thought, poor fellow, it would add to the funniness of the situation if he were to propel himself violently against the prosecution. He was warned not to do this least an accident should ensue, but he did it all the same, and was flung back violently on his head. Concussion of the brain was the immediate result, and thus was Lederer's latest deprived of its funniest comedian. I am glad to learn at the moment of writing that poor Carle is rapidly improving, and that he expects to be able to reappear about the middle of next week. Meanwhile the booking of an American Beauty continues big.

Minnie Palmer makes a move in the variety profession at the Canterbury on Monday in the little play, Rose Ferguson. Your Annette Fenger is going very strong as a singlet at the Tivoli. Your Eleanor Calhoun was one of the principal artists at a grand war fund concert at the Hotel Cecil last night. Franklyn McLeay, formerly of Toronto, and now of Tree-onto (meaning Her Majesty's), is arranging an enormous benefit matinee, to be given at Drury Lane on June 19, in aid of the sufferers by the terrible fire in Ottawa. Another enormous matinee in aid of this good cause is being arranged principally by George Ashton, the theatre ticket agent, who (N. B.) has charge of all our Her Apparent's theatres.

Next Tuesday Martin Harvey will resume actor-managerialship at the Prince of Wales' with three plays—namely, Rouget de L'Isle, a one-act red revolutionary drama; Ib and Little Christina, a love drama in three little acts, adapted by Basil Hood from Hans Christian Andersen's story of the same name, and that screaming farce, A Pantomime Rehearsal, as originally produced in your States by poor Rosina Voken. In this Weedon Grossmith will resume the part he originally played with that popular little lady on your side. Harvey would have opened to-night, but that he did not wish to clash with the above-named Miss Steer-lous fixture, or with the production of The Second Mrs. Tanqueray by Signora Eleanore Duse at the Lyceum to-night.

La Duse made her reappearance on Thursday as Magda, and on Monday next she is going to treat us to that gory tragedy, entitled La Gioconda, as written by that intense playwright, Gabriele d'Annunzio, don'tcherknow.

I have already told you we are threatened with a huge crop of Nell Gwynne plays, all a-blowing and a-growing, as our street flower sellers say. I have to announce that the first of these made its appearance last Monday at the Metropolitan. Cumberwell. It was described as by E. H. Vandelfelt, an actor not utterly unknown in your nation, and was said to be then produced for the first time on any stage. I am a person who dislikes having to contradict anybody and therefore it gives me pain to have to say that the above statement as to newness and to first-timeness was absolutely unavailing. To be strictly candid with you, in spite of the above announcement and notwithstanding the fact that newspaper critics believed the same and have said so, this "new" Nell Gwynne play I detected to be nothing but a cut down version of Douglas Jerrold's two-act comedy of the same name produced in the early thirties with Robert Keeley as Orange Moll and Jane Taylor, Madame Vestris's dangerous rival, as Nell.

I regret to have to record this week the death of Gilbert Tate, a well-known theatrical agent, and a kind and genial fellow, and of Charles Dorton, at one time an actor and afterward, until a few months ago, lessee and manager of the Theatre Royal, Birmingham.

By the way, I observe that the Garrick man-

agement is quoting a statement of Clement Scott's setting forth that that emotional friend of ours "wept" on seeing Zaza. I have not yet been able to discover for you whether the good Clement shed these bitter tears because he thought Zaza was so "wonderfully pathetic" or whether it was because he deemed it so shockingly prurient. For my own part, you know, I take the latter view, but all the same I did not weep. I was only profoundly annoyed that such so-called "plays" should be allowed to disfigure and do harm to the stage we all, or most of us, love and esteem.

To-night Janette Steer will start a season at the Comedy in Charles Brookfield's new play, Kenyon's Widow. The beautiful and majestic Janette has for business-manager the polished Charles Joseph Abud.

Clement Scott, recently back from your hospitable shores, has just started work again and is writing once more in the good old Clement Scottish, or highly sentimental, manner. He started on Cyril Arthur Pearson's new and strikingly successful penny Daily Express a few days ago by a tremendous attack on the acting of our sweet Evelyn Millard, both as Miss Hobbs and as Madame Butterfly. As is usual with Scott when he lays on, he laid it on with a very big trowel, indeed. In this morning's Express Clement waxes very inclement concerning his one-time old friend, but for some time old foe, Charles Wyndham. Clemmie, pointing out that Wyndham emphatically some time ago desired him to abstain from visiting any of his theatres (it was all about that celebrated Clement Scottish attack on your know), seems to have gone into the pit at Wyndham's and he describes it as comfortable but empty. As a matter of fact, Cyranos de Bergerac is not playing to what we call pantomime business, for it is not a piece likely to appeal to the regular London playgoer. All the same, it will, I surmise, see the cheery Charles well through the present season, after which he will either revive Haddon Chambers' The Tyranny of Tears or will put up As You Like It, while he gets holiday making for a while. All which have lately been current as to Wyndham contemplating appearing as Orlando, Romeo, and even Hamlet, are, of course, mere figments of certain paragraphists' imaginations. Charles is not such a blitherer in his business as all that.

GAWAIN.

## PARIS.

## Success of Sousa's Band—Two New Plays—Other Amusements.

(Special Correspondence of The Mirror.)

PARIS, May 11.

The news of most interest to Americans will be the triumph of Sousa's Band at the Exposition. It was, as expected, that the American colony would welcome the popular conductor heartily, but I doubt if any one imagined that the French and the representatives of other nations would give vent to such emphatic and spontaneous approval as they have. Not, of course, because of any lack of merit in this splendidly drilled organization, but because the Europeans are generally a bit backward in their appreciation of things American and English. But this has not been the case with Mr. Sousa. At every concert the Esplanade des Invalides is densely packed with people from all parts of the world. The applause is overwhelming and Mr. Sousa's liberality in the matter of encores is taxed to the utmost. The day of the first concert was rainy, but the crowd stood through the concert and at its conclusion the bandmaster was showered with congratulations. "The Stars and Stripes Forever" seems to be the most popular of the Sousa marches. The programmes are similar to those in which the band is heard in the United States—a pleasing mixture of classical and popular music. The band remains here till the fifteenth and then begins a tour of the Continent, returning to Paris July 4 to play at the opening of the Salle des Fêtes. On that occasion the latest Sousa march, "The Spirit of Liberty" will be played for the first time.

Jane Harding's reappearance after a rather lengthy absence from the Paris stage occurred at the Gymnase last evening when the Odéon company presented Henry Bataille's comedy, L'Enchanteur. This play belongs to the wholesome class that is seen as a rule at Antoine. Yet, in its morbid way it is strong. Mr. Bataille has made a thoughtful study of emotions, and the plot has the merit of novelty. Isabelle and Jeannine are orphan sisters, and Isabelle, some years the elder, has acted the part of a mother to Jeannine. When the younger sister has reached early womanhood Isabelle marries Georges Desandres, an old friend, unaware that Jeannine secretly cherishes a strong affection for him. So great is Jeannine's passion that on the day of her wedding she attempts suicide rather than witness the marriage of the man she loves. Her life is saved, however, and on Isabelle's request and against Georges' counsel, Jeannine continues to live with her sister, her heart still burning with love for her brother-in-law. Her feelings grow too strong for concealment, and eventually jealousy and hate spring up between the sisters. They have a quarrel that ends in Jeannine's resolution to leave the house. Before going, she tells Georges of her love for him and pleads for one kiss. In pity for her Georges grants the request. But they have been watched by Pierre Boissieux, Georges' friend, who informs Isabelle of the kiss. Believing her husband unfaithful, she attempts to end her life, but is prevented by Georges. He denies his wife's accusation that he loves Jeannine, but claims that if such were the fact Isabelle would be responsible for having allowed Jeannine to remain in the house. Through the efforts of Boissieux, a happy ending is brought about. Jeannine is made to see her folly and goes away, while Isabelle and Georges are reconciled. Jane Harding's art was more than equal to the difficult role of Isabelle, and the skill and intelligence with which she depicted the varying emotions made her performance an admirable one. Mile. Regnier had a scarcely less trying task as Jeannine, and though she lacks the finish that Madame Harding's experience has given her, she gave a most pleasing portrayal, handling the extremely broad scene in the fourth act with all the possible delicacy. M. Tardieu as Georges was effective. Despite the excellent acting the audience showed plainly its disapproval of the play. But M. Bataille is young, and we may expect better work from him anon.

The Théâtre de l'Œuvre, under the direction of M. Lugné-Poe's management, has given a performance of Emile Verhaeren's poetic drama, Le Cloître, at the Nouveau Théâtre. M. Verhaeren is a Belgian and ranks high among the writers of the modern school. His present work is impressive, gloomy and powerful, couched in masterly verse, that is characterized throughout by a weird, solemn grandeur. The four acts take place in a monastery, and the play has no female characters.

One of the monks, Dom Balthazar, has murdered his father, and allowed another to be executed for the deed. In penance for his double crime he entered the cloister. He confesses to the prior, and is absolved before the other monks. But they shrink from the murderer in horror, and would deliver him to justice. The prior forbids this, holding that the confessor and retirement to the monastery expiate Dom Balthazar's guilt. Dom Marc, a young and devout monk, is Dom Balthazar's only friend, but he, too, believes that the confession is not enough and the guilty man, consumed by remorse, proclaims his sin before the congregation assembled for mass. The monks, indignant at the public shame he has brought upon the order, drive Dom Balthazar from them, and the curtain falls. The impressiveness of this drama can well be imagined, but it is never so popular with the general public. The interpretation was excellent, especially good work being done by M. de Max as Dom Balthazar, M. Lugné-Poe as the prior, and Mile. Tautain, who played Dom Marc.

To attract the Exposition visitors, many of the theatres are putting on bills of a light and humorous nature, that have proved their popular-

ity. At the Variétés, Education du Prince has given way to Henri Lavedan's naughtily witty farce, Le Vieux Marcheur and Le Nouveau Jeu, that will be presented alternately. The Bouffes-Parisiens has Champignol Malgré Lui, and the Châtelet the gorgeous spectacle, La Poudre de Perlimpinpin, that is sure to fill this great playhouse. La Cagnotte is revived at the Palais Royal.

Paris in 1499 has opened on the Avenue de Suffren and should thrive. It is on the order of the Old London Street that was shown in New York several years ago.

Sandow is exhibiting his muscles at the Casino de Paris. The Alcazar d'Élys is added to the list of amusement places now open. The new Hippodrome is to follow suit shortly. There is a new water pantomime at the Nouveau Cirque. Altogether the Exposition activity is at its height.

The Dramatic Authors' Society has elected the following officers for 1900-1901: President, Victorien Sardou; vice-presidents, Ludovic Halévy, Georges Sorel, and Henri de Bornier; treasurer, Jacques Normand; archivist, Paul Millet; secretaries, Georges Feytaud and Maurice Donnay. It is possible that before Sarah Bernhardt and M. Coquelin depart on their American tour they will appear here in the repertoire they are to present in the United States.

José Dupuis, a comedian prominent during the vogue of the Offenbach operas, is dead. He possessed rare ability and great magnetism. He retired from the stage some years ago.

Humperdink is coming here to conduct the rehearsals of his opera, Hansel and Gretel, at the Opéra Comique.

Maria Guerrero, the great Spanish actress, has booked a short season at the Athénée, beginning in June.

T. S. R.

## WAR AVERTED.

The Actors' Society of America and the dramatic agents of this city were nearly drawn into battle against each other last week by the following letter, a copy of which was received by each of the best known agents. It is printed here precisely as written:

DEAR SIR, I wish to warn you against members of the Actors' Society an order has passed that agents must be suppressed therefore every member (men and women) are appointed as detectives, to ascertain in each agency what is going on what managers are doing to engage people, what hotel the managers stop so they can be seen personally and entreated not to engage the agents. So I warn you look out for the Society spies and rubber necks.

Yours sincerely,

(Signed) LOUISE BELLER.

None of the agents recognized the name of the person who warned them of the deep-laid plot, but several of them waxed wroth over the news. The matter was cleared up satisfactorily, however, on Monday morning, when George D. McIntyre, secretary of the society, stated positively that the organization had never for an instant contemplated any action against the agents. Indeed, the society and the agents always have been and doubtless always will be on excellent terms, and the motive of the mythical person who endeavored to stir up strife between them is a profound mystery to all concerned.

## IN SUMMER PLACES.

Carlton Wells is enjoying a visit at Stratford-on-Avon, England, and has entirely regained his health. Mr. and Mrs. Charles P. Price, having closed with Lyburne's Box Ton Stock company, are at their summer home, Michigan Center, near Jackson, Mich. Their little daughter, Mayme, has returned from school to join them for the summer.

Robert H. Harris is resting at Williamsport, Pa., as the guest of Max Schroeder and mother.

Mr. and Mrs. Eugene La Rue are spending the summer at their home, Belmar, N. J.

Mr. and Mrs. Charles Bartling and their little daughter will leave on Saturday for Racquet River, St. Lawrence County, N. Y., where they will pass the summer. Mr. Bartling has been re-engaged by David Higgins for next season.

Yvonne M. Conway is enjoying a rest at her home in Troy, Kan.

Maud Coddling will divide the time during the hot spell between Long Beach and the Thousand Islands. J. C. Fenton has gone to his home at Locust Farm, Centre Cambridge, N. Y., for the summer.

Dean Raymond will rusticate at Long Beach. Edmund L. Reese will spend a couple of weeks at St. Johns, where he will try his luck at fishing.

J. Willie Guilfoyle will sail for Scotland on the "Anchora" May 25. He will return in the early fall.

Mr. and Mrs. Willis P. Sweetnam have started to their mountain home on Lake Ludysburg, Pike County, Pa. They left on Sunday and expect to arrive at the lake on Thursday, driving all the way.

Frank L. Perley has been visiting at George Bowles' summer home, Port Washington, N. Y.

W. E. Horton writes from Mt. Clemens, Mich.:

The arrivals at the springs during the past week include the following professional people: Mr. and Mrs. Francis Herriot, Charles Ray, E. B. Vashburgh, J. C. Lewis, W. H. Snyder, Merle Norton, Mrs. George Yeomen.

Mrs. Sidney R. Ellis left for New York May 23, after a five weeks' stay at the springs. William A. Leeds left the same day for New York, to open at Koster and Blat's May 28.

Joe Flynn is combining business with pleasure during his stay at the springs. He is rewriting Hogan's law for James Flynn, who will star a team of well-known Irish comedians in it next season. Joe will play dates the whole of next season.

## OBITUARY.

C. Edgar Dicken, interlocutor and base singer with Vogel and Deming's Minstrels, died at La Salle, Ill., May 18. Mr. Dicken appeared in the parade at La Salle, and was in good spirits until about five o'clock in the evening, when he complained of being ill and retired to his room. At midnight his condition alarmed the members of the company, and three doctors were called in, but they could do nothing to save Mr. Dicken's life. About four o'clock he died. Mr. Dicken was an Elk, and the La Salle lodge, that had been organized the day before, took the funeral arrangements in hand, and did all they could for him. The remains were sent to Franklin, Ky., Mr. Dicken's home.

Mrs. M. A. Holden, mother of Mamie Holden (Amy Fanchonetti), died at her late residence, 941 Sixth Avenue, New York, on May 24, after a lingering illness. Miss Fanchonetti was appearing in Buffalo when the sad summons came, and left immediately for this city. Mrs. Holden's generous disposition and ever ready helping hand won her many friends in the profession. On May 26 the remains were followed to the grave by her daughter and a few friends, and laid to rest in Greenwood Cemetery.

George Hoffman, who, up to a short time ago, had been connected with Tony Pastor's forces as stage manager, and in various other capacities, died at his home in this city of pneumonia, on May 22. He was with Mr. Pastor from boyhood, and was highly esteemed by a large circle of friends. The funeral took place on May 26, and the remains were interred in Calvary Cemetery.

Billie Benson (James Corrigan) died on April 29, at his mother's home in Cincinnati. The remains were buried on May 2 in that city. Mr. Benson had been an invalid for several years, his last engagement having been with H. H. Henry's Minstrels. A widowed mother and a sister survive.

Henry I. Sylvester, husband and manager of Almee, the fire-dancer, died of paralysis last week at the Worcester, Mass., Hospital. He is survived by his wife, father and mother. The funeral took place on Sunday, May 27, from his late home, Indian Orchard, Mass.

Frank H. Goodwin, the musician, died of rheumatism on May 13, at his home in Boston, Mass. He was a son of Frank R. Goodwin, of the Boston Museum, and brother of T. W. Goodwin, of Secret Service.

James McAvoy, a well-known vaudeville performer, died on Friday, May 23, at Bellevue Hospital. He was forty-three years old, and leaves one sister. The burial took place in the Actors' Fund plot.

Flourance Leomis, wife of Frank Leomis, assistant manager of the Garrick Theatre, died on May 23 in this city as the result of an operation for tubercular peritonitis.

Thomas McDermott, said to have been a brother of Mrs. Nat C. Goodwin (Maxine Elliott) and Gertrude Elliott, died on May 21 in San Francisco. A widow survives.

Samuel Carley, for five years door-keeper at the Bijou Theatre in this city, died on May 21 at Pittsfield, Mass.

Arabella Bertha Stewart (Arabella Cameron), wife of Melville Stewart, died on April 19, in London, Eng.



Mary May, who scored a hit at the Grand Opera House as Miss Langdon, in Mr. Smooth, has crowded considerable experience into the five years of her professional career. She has played under the direction of some of the best known managers in the country, and has played important parts in their productions. Among other engagements, Miss May has been seen in Men and Women and in Humanity. For the past two seasons she has been with Willie Collier's company. Her forte has always been emotional roles, although she has shown excellent work in characters of lighter vein.

William Garen, resident manager of Havlin's Theatre and the Grand Opera House, St. Louis, left that city Sunday, and after looking after the business connected with the two houses for the coming season among the Eastern headquarters, will spend a fortnight at seaside resorts. Mr. Garen says the past season in St. Louis has been the best he has experienced during his five years as a manager there. Outside of the months of the Presidential campaign he anticipates that the coming season will be even better, as all of the present conditions tend that way. Extensive improvements, he says, will be made during the summer in both Havlin's and the Grand Opera House. The latter took a big step forward about the middle of the last season when John H. Havlin assumed the general management.

Evelyn Seible, who has just recovered from an attack of nervous prostration, has been advised to make a trip abroad, and will sail on the New York May 30. She will be gone about six weeks, making London her home, and will visit the Paris Exposition during her stay.

Fred C. Whitney arrived from London on Saturday.

An entertainment in aid of families of soldiers and sailors in the war with Spain and in the Philippines will be given this (Tuesday) evening at the Metropolitan Opera House.

Robert Neil will sail for Europe on July 3.

## AMATEUR NOTES.

Mrs. Amy Stone's senior pupils played The Happy Pair, Love Will Find a Way, and an act of The Two Orphans, at Alumni Hall, Irvington, N. J., on May 25.

Students of Manhattan College played Richelieu, at the Harlem Opera House, in this city, on May 22. Joseph Sullivan was seen in the title-role, and the others were Irving J. McLaren, William A. J. Gorman, Robert E. Walsh, Philip McCarthy, Edwin J. Sinsott, John Curtin, William E. Slavin, P. McCord, Joseph E. Connelly, Robert Pommeroy, Michael J. Walsh, John J. Donovan, Frank E. Talty, J. McAvoy, Dennis Dempsey, Peter A. Sweeney, and John J. Kilduff.

Yale University students played, on May 23, at the Hyperion Theatre, New Haven, Conn., the second Townley miracle play and Chaucer's "Pardoner's Tale," dramatized by Harry Westcott. The players were J. R. Freeman, F. L. A. L. Griffiths, W. D. Howe, R. F. Mead, M. Moore, J. H. Kloterman, E. Coning, I. L. Fisher, E. B. Hill, J. W. Miller, P. L. Hayes, G. M. Shepherd, W. C. Macey, H. P. Shaw, J. R. Bogart, E. R. Fritchard, W. G. Fritchard, J. R. Peters, H. Jenkins, H. W. Babcock, and M. A. Stone.

The Gillette Dramatic Association, of the Forty-seventh Regiment, N. G. S. N. Y. (Brooklyn), presented the well-known farce, The Society Theatre, on May 26. Martin B. Andellinger was the Mortimer Mumpford. Others in the cast were Arthur P. Brush, Augusta Bookstaver, Stephen W. Halloran, Henry F. Bringham, William H. Bookstaver, Edgar F. Sears, Annie Marie Black, Mrs. Martin B. Andellinger, and Adele Bookstaver.

## MUSIC NOTES.

Madame Nevada closed her concert tour on May 17 in Cleveland, and has sailed for Europe. Manager Charles L. Young says that the tour was one of remarkable success. Madame Nevada may appear at the concerts to be arranged by Mr. Young at the Paris Exposition, the well-known to this country in January. Mr. Young promises to have a notable list of artists for next season here.

Henderson Smith and his band, after a successful tour of Australasia, India, China, and Japan, sailed from Sydney on May 9, to arrive in America on June 1.

## BORN.

COSTE.—A son to Mr. and Mrs. Maurice Rene Coste (Anna Marielle Haynes), at Amherstburg, Ontario, on May 24.

WALSH.—A son to Mr. and Mrs. George Walsh, at Victoria, B. C., on May 15.

## MARRIED.

BRADFORD-GOMLEY.—Katherine C. Gomley and Charles Avery Bradford (Charles Avery) in New York city on April 30.

CONNER-ELLIS.—Albert J. Conner and Ida N. Ellis, at Battle Creek, Mich., May 18.

MOYLES-GENDAKER.—Daniel Myles and Mabel Gendaker, at Greenville, Miss., May 16.

## DIED.

BENSON.—Billie Benson (James Corrigan), in Cincinnati, Ohio, on April 29.

CARLEY.—Samuel Carley, at Pittsfield, Mass., on May 21.

DEL PUENTE.—Giuseppe Del Puente, in Philadelphia, May 25, of apoplexy, aged 55 years.

DICKEN.—C. Edgar Dicken, at La Salle, Ill., May 18.

GOODWIN.—Frank H. Goodwin, in Boston, Mass., on May 13, of rheumatism.

HOLDEN.—At New York city on May 24, Mrs. M. A. Holden (mother of Amy Fanchonetti).

HOFFMAN.—At New York city, on May 22, George Hoffman.

LEOMIS.—Mrs. Flourance Leomis, of tubercular peritonitis, in New York city, on May 23.

McAVOY.—At Bellevue Hospital, New York city, on May 23, James McAvoy.

McDERMOTT.—Thomas McDermott, in San Francisco, Cal., on May 21, aged 30 years.

REHAN.—Arthur Rehan, Arthur Graham in Brooklyn, N. Y., on May 28, aged 28 years, of tuberculosis.

STEWART.—Arabella Stewart (Arabella Cameron), wife of Melville Stewart, in London, Eng., on April 19.

SYLVESTER.—Henry I. Sylvester, of pneumonia,







VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

OUR TRIP TO THE COAST A COMPLETE SUCCESS

# FRANK BUOMAN and ROSE ADELLE

"Buoman & Adelle, society sketch artists, are so interesting a couple as have visited the Orpheum in weeks."—*Prisco Bulletin*.  
 "Buoman & Adelle came in for second honors. They presented a very amusing act."—*Prisco Live Post*.  
 "An amusing act. Very clever lines."—*Prisco Chronicle*.

"Buoman & Adelle are clever and amusing. The man is a genuine comedian."—*Prisco Ware*.  
 "Buoman & Adelle made a great hit. Their whole act went well, but the hurricane finish was due to a coin song translated into German which called forth the most enthusiastic applause of the evening."—*Los Angeles Record*.  
 "Buoman & Adelle were billed so dimly as 'sketch artists' that nobody knew what to expect, but the turning forth of it was very original, and the house was taken by storm. The bulk of their talk is epigrammatic philosophy. The turn is all fun. They both sing well."—*Los Angeles Times*.

"One of the most taking acts of the bill is that of Buoman & Adelle, who are modestly billed as sketch artists. It is not easy to classify their act, but it is clever—clever all through. There is wit in it that does not consist of the padding of insults and there is variety, and it goes snappily."—*Los Angeles Express*.

WILL BE BACK OVER THE "KEITH CIRCUIT" IN AUGUST.

A POSITIVE HIT. A GENUINE NOVELTY. A RECOGNIZED FEATURE.

## T. W. ECKERT AND EMMA BERG

In their "Japanese Operetta,"

By LAMB and PETRIE.

Gorgeous Costumes, Beautiful Scenery, Novel Electric Effects. Indorsed by Press and Public of Every City.

## DAN and DOLLY MANN

Presenting the only real rural act in Vaudeville.

Special Scenery—**MANDY HAWKINS**—By Danny Mann. A simple rustic story in which singing, dancing, comedy and pathos are intelligently blended. See the act this week at Proctor's 2nd Street. A big hit last week at Proctor's Palace.

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## GEO. YEOMAM

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P. S.—Were due April 28th but accepted another four weeks' engagement at The Orpheum, Honolulu, H. I.

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A. bets B. Artie Hall won the Futurity Vaudeville Stakes in a walk. B. says, according to the Encyclopedia Britannica, Kid McCoy won the yacht race with Tod Sloane in the saddle.

ANSWER:—B. is right, metaphysically; but A. collects the money.

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"When all is written, however, it must be said that Beilman and Moore alone would be worth the price of admission. Such a high class entertainment as they give is not often met with."—*Bulletin*, April 18, 1900.

"Beilman and Moore made the hit of the new bill at the Orpheum last night. Their act is original and cleverly performed. Miss Moore is an artistic comedienne, who can dance with more than ordinary agility and grace."—*Evening Post*, April 18, 1900.

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Le Clair, Harrington and Martell, Fredo and Forrest, the Kestons, Murphy and Nolan, Leo La Farge, Mack and Burgess, Daly and Tafe, Crispy, and Morris and Parker.—At Austin and Stone's this week are George F. Wallen, the April Troupe, Louis Fairchild, E. J. Barlow, Miller and Miller, Nellie Seymour, Joe and Ella Barker, Brothers Abasco, Lottie Clemence, Muller and Vender, Clarence Powell, Bancroft and White, George Fennor, and Cobb and Lewis.—Combination Park opened for the season May 28. Among the new specialties were introduced by O'Brien and Hazel, Leon Morris's ponies, Charles Kenna, and Willie Stembler.—Charles River Park opened under the management of A. H. Dexter 28. Among the features are the Barny House Machine, Alvin De Veau, Martin and Morgan, and the Kennedys.—When Normans Park opens Wednesday the vaudeville performance will be given by the La Moyne Brothers, Johnny Williams, the Dawson, and the Carrolls. The new Park Square Station of the N. Y. N. H. and H. R. R. and turn it into a vaudeville theatre for the summer. Much depends upon whether the Board will grant the license. T. W. Farnsworth is the lawyer in the enterprise. It is considered probable that the place will be opened before the end of the month.

PHILADELPHIA, PA.—This is the last week of the very successful season of the Trocadero, and Fred Laumen deserves special notice for the many good attractions that have appeared. Rose Hyde's London Ball Co. is the closing attraction to splendid patronage. Co. includes the Four Nelson Sisters, Minnie Bernard, Orin Shattuck, James P. Lee, Hiltie Brothers, Etta Chatham, Shamus and Lee, and O'Rourke and Burdette.—The Little Egypt Burlesquers are at the Lyceum, Kilroy and Britton, Jessie Cole, Markey and Stuart, Zanetta and Rosetti, De Graff Sisters, James Dunn, and Little Egypt Burlesquers. The Star (Dunn and Waldron, managers) will remain open all summer. Attractions for week May 28 are Cunningham and Cunningham, and Master Noble, Tony Baker, Estelle, O'Dell and Parry, Dupree and Dupree, Burt Parker, Arthur and Murray, Evans and Melrose, and Phil Sheridan.—The Arch Street Museum is in the last week of the season. The bill includes Marlon and Dean, Harris and Harris, the Gossens, Marguerite Clemens, and Mabel Stanley.

PROVIDENCE, R. I.—Keith's (Charles Lovensberg, resident manager): The week 21-28 presented several strong acts and business was good. Helene Moore, who headed the bill, was heard in several well rendered solos. Eva Williams and Jack Tucker scored a tremendous hit in "Minnie's Finish." It is a delightful little sketch, admirably done. Will M. Cressy and Blanche Dayne also came in for honors for their quaint comedy. Grasping an Opportunity, and Bert Howard and Leona Bland as the Duke and the Kid were heartily applauded. The other features were Max Wagner, Joe Welch, the Darrows, Ed Gifford, McCool and Murphy, the Luciers, Marsh and Bartella, Albert and Patrick, Rice and Blum, and Biograph. May 28-29 Fanny Rice, Joe C. Rice and Mollie Cohen, Adolph Zink, Mr. and Mrs. Mark Murphy, Webb and Hansen, Nelson, Glines and DeLano, Everett, Biograph, Acme Comedy Four, Laura Comstock, Three Murray Brothers, Mike J. Kelly and George T. Davis, and Tom and Helen. The Black Crook Extravaganza gave a good performance May 21-26 to fair houses. In the olio were Haymow Sisters, Dave Rowlin, Melville and Conwar, Barrett Brothers, Mac Taylor, and Harrington and Martell. George H. Batcher, manager: An excellent bill was furnished by the Gilded World Burlesquers May 21-28. In the olio were Viola, Nellie Grant, Gladys Seymour, Mitchell and Lora, Emily and Marlowe, Ruth Galsford and Sidney Gilmore, Ed Armstrong and Alice Porter, and James Doering. Lang's Operatic Burlesque Co. May 21-28.

PORTLAND, ORE.—Frederickson (Brown and Grant, proprietors and managers): Three weeks, ending May 28, the popular and well-conducted house had goodly crowds. Entertainers: Frodo and Wanda, Monroe and Leo, Paul Boulton, Lorraine and William Darrell, Zanetta and Ashley, Lorraine Darrell, Gloria St. Clair, E. C. Payne, Ivanhoe, and "Pat" Kelly.—Items: Managers Brown and Grant intend closing the Frederickson in July for two months to erect the new house. A standard-size stage will be put on, the roof raised, new scenery added, a second-story built on, doubling the seating capacity, and other improvements made.—Lorraine Darrell, whose contract proved her a great singer during her two weeks' run at the Frederickson, left here May 18 for Vancouver, B. C. She made a distinct hit here, singing "Holy City."—"The Vagabond," and "Just We Two," the last named song being the latest by Karl Kennert (Gay Catlin), of Portland.—Latest address from Dawson, Alaska, tell me that there are now two vaudeville houses running there. Both are presenting as strong a bill as could be found anywhere in the States. Each house is doing good business. At least 100 persons are at Dawson, all save a half dozen, having wintered there. The best season for business there since at Dawson is May 1 to August—during and after the "clean up."

CLEVELAND, O.—The Empire has been exceptionally strong bill May 21-28, with The Girl with the Ashura Hair as a headliner. The act proved a drawing card. The bill also included Melville and Melville, Carl Dammann Troupe, De Haven and Hale, Melvorn and Emmer, W. C. Rice, James J. Morton, and Felix and Barry.—Items: Manager's Cracker Jacks closed the season at the Star May 21-28. The olio contains Weston and Allen, Snyder, McDonald Brothers, Mel Wilton, and Tony and O'Neill. May 28 the Nell Florence Stock Co. will open a summer season here with a production of Quo Vadis.—Items: Ringling Brothers' Circus will make its initial appearance in this city on Decoration Day.—Manager Elrick, of the Empire, is in the East attending the meeting of vaudeville managers.—The bill for week May 28 at the Empire will include James O. Barrows in Tactics, Lydia Yeomans-Titus, Rose and Richards, Felix and Melville, Zeno, Carl and Zeno, James J. Morton, Madden and Wayne, and the biograph.—Madden's Madison will close June 11, and will be devoted, as usual, to high-class vaudeville.

NEW HAVEN, CONN.—Poll's Wonderland (R. E. Poll, manager): The feature and novelty offered by Mr. Poll week of May 21-28 was Gertrude Haynes and her boy choir, led by Jamie Hyman, a sweet voiced soprano. The religious atmosphere created by the setting and the singing was remarkable and deserving of the enthusiasm and applause. Miss Haynes presided over her church act by a musical mince of the organ. The olio was made up of Tom and Lilly English, Fields and Ward, J. W. Winton, Sam Lewis and Co. in a droll sketch, John and Lillian Brown in a capital team, by the way, Lorenz and Ralph, Palfrey and the Llewellyn Sisters.—Items: A benefit was given recently by the Sons at Warner Hall, for Louise Cardinale, whose husband was drowned at Lake Whittier while filling an engagement here. A good season was realized.

TORONTO, CAN.—Shea's (M. Shea, manager): Lydia Yeomans-Titus is the feature at Shea's week May 21. She is delighting large audiences with her charming mimicry. Her baby imitations is the best thing of the kind we have ever had in Toronto. James O. Barrows and Florence Wilber were seen in Tactics, which was also very much enjoyed. Papants, the fire dancer, is another feature. The bill includes Madden and Wayne, James R. Gilmour, the Savans, Kelle and Violine, and Felix and Collins. Lottie Gilson heads the bill week May 27, which includes Cude and Kinsley.—Bijou (J. Coulson, manager): The Robin Hood Burlesquers 21 is the best co. seen at this theatre this season. Good business. Ford and Lewis, McCall and Carter, Nellie Lytton, Hastings and Wright, the Demming Sisters, and Mlle. Riatta are in the co. J. V. MEARIE.

ST. PAUL, MINN.—Palm Garden (A. Redubner, manager): An attractive entertainment week May 21-28 drew large attendance. Gito by Elfre Marion, Grace Gilmore, Clara Marion, Kittle Pink, Etta Decees, Zola Summers, Sir Conkey, Fred Simmons, and C. Leslie Evans.—Olympic (J. C. Reddell and Frank Ralston, proprietors and managers): Week 21-28, good houses. The Ward Sisters, Eva Rose, Lillian

Celia, Amy Cameron and Lulu De Mar, Williams and Herford, Ledager and Varnum, Dawson and White, Gus Henderson, and Charles Ellsworth took well.—Tivoli (John Straka, proprietor): Opened to good patronage week 21-28. Della Wall and George Fisher are the entertainers. GEORGE H. COLMAN.

JERSEY CITY, N. J.—Theresa's Wine, Woman and Song Co. at the Bon Ton May 21-28 to excellent patronage is one of the most pleasing co. ever seen here. Hot Air Club May 28-2, when house closes.—Items: At the Knights of Columbus stage May 24 were Farland, Eddie Reeves, Phil Heck, Dick Thomas, and Allen and Kinsbury.—Kline and Gottlieb, Masse and Nasett, Jennie Eddie and her Russian midgits, Sheehan and Kennedy, and Bennett and Rich all made hits with the W., W. and S. Co. WALTER C. SMITH.

PITTSBURGH, PA.—Jacob and Loery's Merry Maidens wind up the season at the Academy May 21-28. Good specialties were contributed by Sam Rice, Joe Madden, Nelly Hanley, Josie Flynn, and the Sisters Reeves.—Items: John De Leon, known as the "electrical wizard," gave a startling exhibition 21 at Kennwood Park upon a live wire, 60 feet from the ground. He was dressed in flaming red, and wore two immense wings outlined with incandescent lights. L. M. MENDELHALL.

SAN FRANCISCO, CAL.—Good business, as usual, at the Orpheum. The Kennedy show as a monologist, proving very entertaining. Louise Gunning sang Scotch songs with success. Charles Ulrick, "the barrel King," had a good turn. Milton and Delle Solies were seen to advantage in "My Walker Reformed." Attractions for 20-28 include the Mignani Family, Bartho, and the Wilson Family. FRED S. MYRTLE.

LOS ANGELES, CAL.—Orpheum (J. Rush Brown, manager): The hot wave only served to float them in to full capacity to enjoy an Al bill May 14-20. Little Fanny and his animals showed to great advantage. Mr. and Mrs. Arthur Sidman, in their sketch, Back Home, were most entertaining, and won plenty of applause. The Brothers Forrest, as musical clowns, found many admirers. Bouman and Adelle created great amusement in Comedy Kapers. Rae and Broache were very funny as the Dutchman and sourette. Beilman and Moore, and Mlle. Frodo continued their pleasing specialties, and Dicky Bell, with his "electrical wizard," increased his already announced hit, and remained the star of the bill. Due 21: Milton and Delle Solies, Mark Sullivan, Will E. Bates, and Agnes Fried.

DETROIT, MICH.—First and foremost of the attractions at Woodward, May 20-28, is the famous whistler, Alice J. Shaw, with her twin daughters, Ethel and Elsie. This charming trio have just returned from an extended European tour, where they won great favor, and their Detroit reappearance was welcomed. Mrs. Shaw has always been a great favorite with our people. Another pleasing feature in the Five Noones, who prove themselves capable musicians. Fox and Forde, Anna Kenwick, the Seamus Children, the Eldridges, and the already announced hit, in the bill, May 27, a new play, entitled A Dangerous Customer, will be done by Robert Cummings and Nettie Marshall.

SARATOGA SPRINGS, N. Y.—Palm Garden (Charles H. Austin, manager): will open May 28, with New Agency, Gladys, Ruby, Erwood, Mamie Butler, and Goldie Mantell.—The Gem will be managed by D. W. Barrow and W. F. Rogers, and will open May 28. Blair and McNulty, Bennett and Low, Francis Rogers, Lena Barrows, Laura Wybell, and Edward W. Bennett, with Professor Dana as musical director, is the bill.—Kadecross Park (J. W. Gorman, manager) will open about June 15. This new resort is on the bank of Saratoga Lake.

ATLANTIC CITY, N. J.—Toucan Ocean Pier (John I. Young, manager): Royal Marine Band of Italy (Banda Roma) is scheduled for June 4. Dunbar Opera Co. open in The Beggar Student 4.—Auditorium Pier: Extensive improvements are being made, including new stage, dressing rooms and roof-gar, and a new building the board walk.—The Zoo (Frank C. Rootstock, manager): The animals draw fair crowds.—Governor's Theatre opens 28 with vaudeville, management John R. Wills. Henry J. Larkin is the owner.—Doris's Theatre opens May 28.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week May 21: Olio, Emerald Sisters, Clara Barton, Mildred Drew, Fauchette and West, Marion P. Barrett, Mr. and Mrs. Wiley Hamilton, Marjorie Stevens, Amy Rosell, Scher and Mack, Irene Sullivan, May Grant, and Lulu Davenport. Miss Davenport is dainty and graceful, and the Garrity Sisters are the best back dancers seen here in a long time.—Bijou (Abel Smith, proprietor): Fox and Forde as last week. Business and performance good.

JAMESTOWN, N. Y.—Colon (Jule Delmar, manager): Vaudeville, which will follow the Spencers, will also include Mr. and Mrs. Sidman, Patrick, Kena, Welch and Melrose, and Violet Dale with three children as headliners last week.—Items: Colonel Park was the scene of a disastrous fire last week, which destroyed the bath house and gravity railway. The large auditorium was badly scorched, but the theatre was not damaged.

MT. VERNON, O.—Lake Winnebago Park and Casino (P. R. Chase, manager): Will open May 30 with Leo Derrall, Pete Baker, John A. West, Wood and Ray, Vera King, and Rice Brothers.—Items: At Lake Winnebago, Harrow Moore will manage the stage, this being his third season. Gaylord Lawson will have charge of the band and orchestra. Garfield Snow and George Carter will be leaders, this being their second season.

COLUMBUS, O.—Glenside Park (A. Lacy, manager): The season closed to business business May 28. The bill included Kitty Wolf, Edna Russell, Marshall, Morphet and Stevenson, De Hollis and Volera, the Faust Family, and Colin's dog circus. Flere and Flere 27-2.—Minerva Park (C. A. Lacy, manager): Will open 27 with Wood and Ward in The Merry Tramps. The Wilbur Kirelin co. follow 3 in definitely.

ASHLAND, KY.—Cliffside Park (J. Walter Magna, manager): Week May 21 Emma and Nellie Franklin, Wm. Hatt, Courtney and Wood, Etta Russell, Harrison Steadman, and J. J. Welch, who is an old favorite here. Pleasing performances to good audience.—Items: The Wilbur Kirelin co. will open 28. Hilda Thomas is the star.

PITTSBURGH, WASH.—Whitney Opera House: The vaudeville season, which was inaugurated May 14-19 was not successful, the attendance being very small, although the bill was all right. Gertrude Haynes, Cude and Kinsley, the Three Shamuses, John T. Ray, Keene, and the Doherty Sisters made up the bill. Nothing further has been advertised, and the season is probably over.

ST. LOUIS, MO.—Bijou (Jacob Wells, manager): After a most successful season this house closed May 19. Many improvements will be made.—Items: W. H. Colmer, stage manager and electrician of the Bijou, left 19 for his home in Pittsburgh, Pa. He is very popular in Richmond.—The Casino, under the management of Frank Wells, will open for the summer months May 28. Only high-class acts will be presented.

TOLEDO, O.—Lake Erie Park and Casino (Frank Part, manager): The season closed successfully May 28. The following composed the bill for the week 28: O'Kane's Taps, Emma Comedy Four, Smith and Fuller, Mlle. Wagner, Mr. and Mrs. William Roberts, Carlton and Torre, and Gus Teets and his band.

WEST SUPERIOR, WIS. Gen. Clarence Leman, manager: W. S. Campbell, proprietor: Week May 21-28: Tom and Ethel Sprague, Powers and Frost, Joe Maliner, Jennie Murphy, Rose De Arnes, Hazel Flere, Castle Sisters, Howard Foster, and stock. Business good.

BIRMINGHAM, N. Y.—Cook Opera House (J. H. Moore, owner; W. B. McCallum, resident manager): Business excellent week May 21-28. Olio: Fred Condon, Fanny Fields, Golden Lizzie Evans, Harry Mills, Sharp and Platt, Terry and Lambert, and the biograph.

WONTERSTON, WASH.—Park (Shea and Wilton managers): A most entertaining bill May 21-28 included Jennie Murphy, Vernon, Charles Kennedy, Jess McCusker, Carlotta Sisters, Loretta and Loretta.

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Manager CALVIN S. HEILIG, Marquam Grand, Portland, Ore., testifies: "Dear Sir: The Neill Company's receipts during the week of January 15th in Portland were nearly \$4,000."

OLIVER MOROSCO, Manager Burbank Theatre, Los Angeles, Cal., writes: "The financial receipts for Mr. Neill's eight weeks' engagement here exceeded \$30,000."

Manager S. H. FRIEDLANDER, California Theatre, San Francisco, Cal., says: "The money taken in at the box office during the first six weeks of the Neill Company's stay here was more than \$23,000."

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### PRESS VERDICT OF A SINGLE CITY!

San Francisco CALL, April 10, 1900.  
"The character of David Holmes in 'A Bachelor's Romance,' is one of opportunity, and Mr. Neill plays it with a reserve art that is admirable."  
PORTER GARNETT.

San Francisco REPORT, April 10, 1900.  
"San Francisco has waited long and patiently for a well balanced meritorious stock company of players, and at last Manager Friedlander seems to have succeeded in filling the long existing vacancy. When in the middle of the first act of 'A Bachelor's Romance,' at the California Theatre last night, the performance was interrupted by a sudden and spontaneous burst of applause. It meant that Mr. Neill and his capable company had won their right to a long and welcome stay here."

San Francisco CHRONICLE, April 10, 1900.  
"The Neill company will have a pleasant and profitable stay at the California Theatre, for the reception given them in 'A Bachelor's Romance' last night."  
PETER ROBERTSON.

San Francisco BULLETIN, April 10, 1900.  
"The Neill company had an auspicious inaugural at the California Theatre last night. The audience was large and handsome and remarkably, amiably disposed toward the players. Each curtain fall was applauded liberally."

San Francisco TOWN TALK, April 14, 1900.  
"The first thing impressed upon the auditor's mind, at a performance by the Neill company, is the fact that the members work excellently together, and also that some of the most prominent actors and actresses of the organization do not object to playing inferior roles. Besides the remarkable ensemble work, the Neill company displayed a successful stage-management. The settings are elegant and complete in every detail. Particularly brilliant was the setting of the second act."

San Francisco BULLETIN, April 22, 1900.  
"As to the Neill company, there exists a remarkable unanimity as to acting. First of all, Mr. Neill does not gather everything good and refuse to permit his other actors to show their ability. Neither does he establish a fixed rule as to what part of prominence this or that player is permitted to assume, but each of them must accept what he gives them, and that his judgment in this direction is very keen has been strikingly manifested by the production of 'A Bachelor's Romance.' It appears that every player has studied his role carefully, endeavors to solve the idea of the author and create a character that lives actually, and not merely dwells in the imagination of the playwright."

San Francisco BULLETIN, April 23, 1900.  
"Soft, gentle and sentimental, 'Captain Lettarblair,' the play in which James Neill opened his third week at the California Theatre last night before a big audience, ought to appeal to a large element of the public, especially the feminine public. Mr. Neill himself is thoroughly identified with the young Irishman. He has a strong personality, and certain direct tones in his voice which are sure to make him a great matinee favorite and something more."

From the San Francisco CALL, April 23, 1900.  
"Regarding Mr. Neill as Captain Lettarblair, it may be said he plays it intelligently, with a judicious mingling of reserve and freedom that impresses one with his intelligence. This very intelligence seems to permeate the whole performance, which is careful in every detail, without being either sensationally brilliant or fatiguingly dull. The ensemble is symmetrical, and there is evident in the work of every member in the cast the influence of a controlling spirit which directs, suggests and controls. It is undoubtedly Mr. Neill who acts most of the other parts, as well as his own, and the result of his sane and sincere effort is a most gratifying smoothness in all the minor morals of stagecraft."  
PORTER GARNETT.

San Francisco POST, April 23, 1900.  
"The perfect person in 'Captain Lettarblair' is as far removed from David Holmes in 'A Bachelor's Romance' as two civilized masculines could be. Yet the versatile Mr. Neill impersonates both of them with equal faithfulness. He makes Miss Merington's dashing Irish soldier no less charming than he made Miss Morton's poky book-worm."

San Francisco CHRONICLE, April 23, 1900.  
"Mr. Neill has learned the lesson as did E. H. Sothern, that the public enjoy quite a good deal of the sentimental that is just above the namby-pamby, and they do still, and probably always will, and he, being a manly kind of a fellow, naturally can play that kind of a thing more acceptably than most any."  
PETER ROBERTSON.

From the San Francisco EXAMINER, April 23, 1900.  
"As a rule the stage Irishman is a nuisance, but James Neill's Captain Lettarblair is a Kohinor. . . . As the Captain, Mr. Neill paid a large installment on the Neill versatility that has been promised us. His accent was perfect; and in a younger and more vigorous role than that of David Holmes of last week, his youthful personality had a chance, and he won. There is something to galvanize you in this performance of Mr. Neill; it is strong, sincere and telling from start to finish."  
ASHTON STEVENS.

TOWN TALK, April 28, 1900.  
"After this third week of the present engagement there remains no doubt that the Neill company is a thoroughly equipped and equally balanced stock company. It is quite refreshing to bank once more in the sunshine of a first-class play produced in metropolitan style."

San Francisco CHRONICLE, April 30, 1900.  
"The Neill company has a key of its own, and all its performances have a quiet, simple and agreeable charm."

San Francisco CALL, April 30, 1900.  
"Anybody who can appreciate wit, humor and good situations in a play can find a hearty laugh in witnessing James Neill in 'A Gilded Fool' at the California Theatre. The play is not new, but it has the merit of being true to life, as it passes in these days, and is acted by one of the most compact and well-balanced companies that has ever visited this city."

San Francisco BULLETIN, April 30, 1900.  
"Mr. Neill is at home in the sympathetic part in 'A Gilded Fool.' He tells the story of the Gilded Fool's, past poverty with delicacy and charming effect."

From the San Francisco EXAMINER, Monday, May 7, 1900.

"Mr. James Neill's vigorous, artistic and subtle embodiment of the rone Chevalier, in 'A Parisian Romance,' is the most daring and interesting acting he has given us so far in the season. . . . There is a real spell in his work, and I say it in all modesty, a splendid measure of real art. His assumption of this difficult role, so easily made monotonous and farce comical, is on the whole a signal triumph for his natural dramatic instinct and his prodigious power of imitation. It is not an insult to James Neill to say that there is a fortune for him in vanderbilt if he ever needs it. His mimetic gift is fabulous."  
ASHTON STEVENS.

From the San Francisco EXAMINER, Monday, May 14, 1900.

"James Neill's adventure into the difficulties of a Goodwin part is successful. Indeed, if we had not seen Goodwin, there would be even more praise to publish for Neill this morning. The little details of manner and stage business that count so much in a role like Beresford Cruger, in 'An American Citizen,' have been worked out with care and thought, and in the reading Mr. Neill catches the best spirit of the lines. The production of 'An American Citizen' is amazingly good. The scenery and stage-management are anything but stock-company-like, and most of the parts are played with sure effect than they were in the original."  
ASHTON STEVENS.

From the San Francisco CHRONICLE, May 7, 1900.  
"It was something of an ambitious undertaking of James Neill to take up the role of Baron Chevalier, in 'A Parisian Romance,' but Mr. Neill's study of the libertine-sedition, cruel and unprincipled—not only finely involved the physical debility consequent on unrestrained indulgence and pleasure, but Baron Chevalier's materialistic nature was shown as well as his financial success, in a capable manner."  
PETER ROBERTSON.

From the San Francisco CALL, Monday, May 14.  
"As the engagement of James Neill at the California Theatre begins to draw to its successful close, the versatility of that actor assumes new proportions. Last night he appeared as Beresford Cruger, a part in which Nat Goodwin was his greatest popularity in this city, yet many times during the performance of 'An American Citizen' last night it was a question open to discussion as to which made the most acceptable Beresford. Goodwin possesses a most striking individuality. Neill possesses all the conscientiousness and polish of a finished actor. Goodwin excels Neill in comedy scenes—Neill excels Goodwin in the love passages."  
R. M. WOODS.

From the San Francisco POST, May 14.  
"It is not on record that Mr. James Neill ever saw Mr. Nat Goodwin play the part of Beresford Cruger in 'An American Citizen,' and the evidence tends to the establishment of an impression that he did not. To this comparative absence of imitation was probably due the fact that his Beresford Cruger is the best thing of the many excellent things he has presented in San Francisco. He is decidedly as capable of creating as well as copying."

From the San Francisco BULLETIN, May 14.  
"The Neill company has certainly won the high regard of all playgoers with the refined, homelike plays they have put on in such a superior manner. 'An American Citizen,' which had its premier last night is no exception to the delightful scheme of entertainment. Mr. James Neill assumes the title-role with his usual debonair ease, and makes every woman in the audience long for a lover and a husband who is such a thoroughly good fellow. In sentiment he is especially at home, and his closing scene in the fourth act is very sympathetically and artistically done."

From the San Francisco CHRONICLE, May 14.  
"The Neill company gave another of their highly agreeable and decidedly clever comedy performances, in which they show at their best, last night at the California Theatre to a very large and cordial audience. The members of the company are all personally well fitted in 'An American Citizen.' Mr. Neill himself plays Goodwin's part of Beresford Cruger, the self-sacrificing hero. It is quite in his line."  
PETER ROBERTSON.